

THE ARCHITECTURAL RECORD

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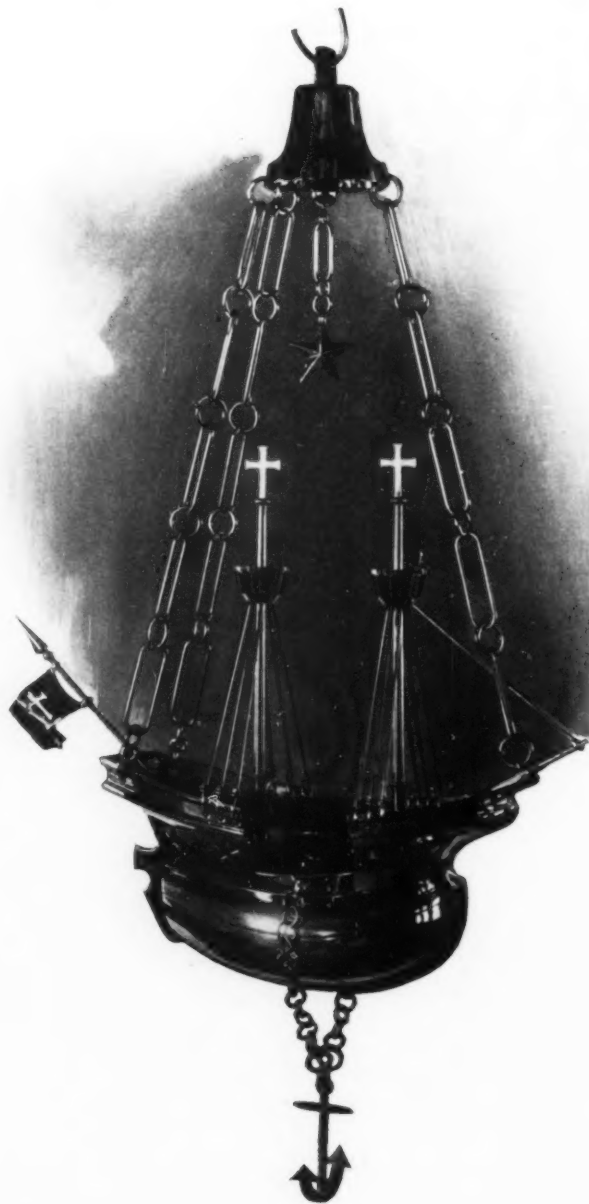


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THREE LIGHTS FROM AN ENGLISH STAINED-GLASS WINDOW, RECENTLY PLACED
IN THE CONGREGATIONAL CHURCH AT NEWTON HIGHLANDS, MASS.

TWENTY-EIGHT WEST THIRTIETH STREET.

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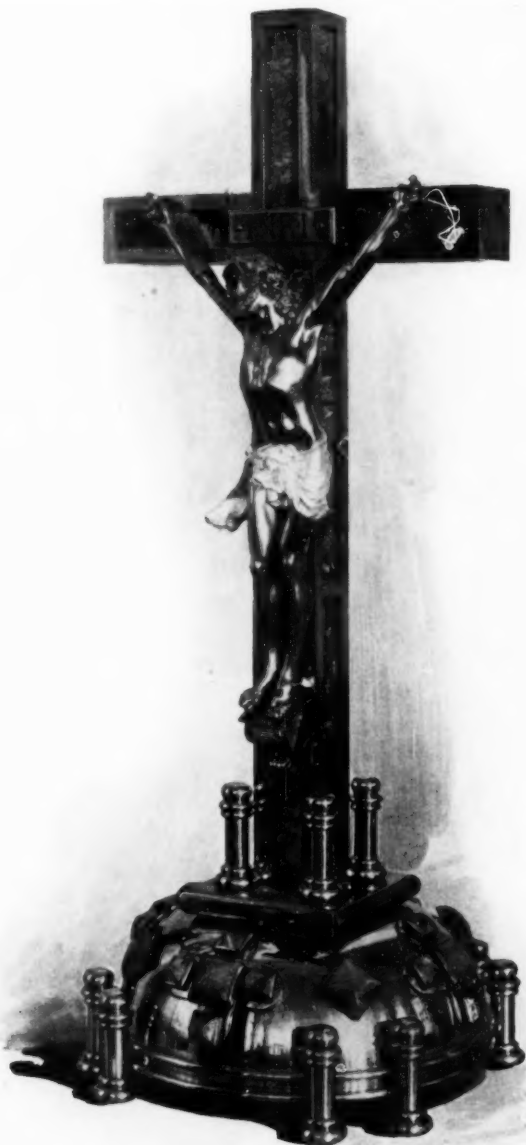


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A SANCTUARY LAMP OF ANTIQUE BRASS. A MEMORIAL TO A SEA CAPTAIN
FISHERS' ISLAND

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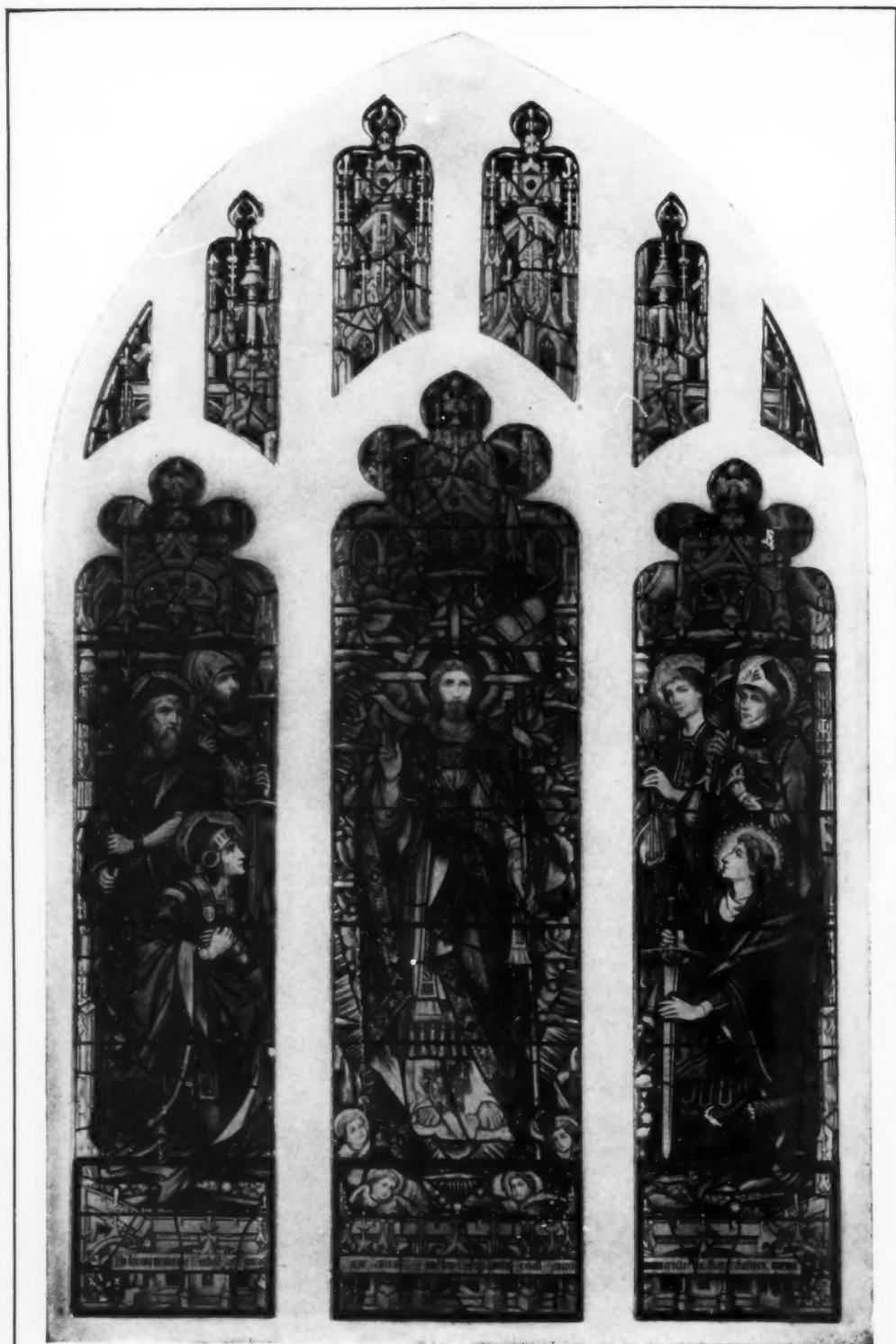
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A CRUCIFIX IN GOLD, SILVER, AND CONNEMARA MARBLE
ST. MALACHY'S CHURCH, PHILADELPHIA

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MAJOR-GENERAL HANCOCK MEMORIAL WINDOW, GOVERNOR'S ISLAND, NEW YORK

The Architectural Record

Vol. XXI

JANUARY, 1907

No. 1

The Knickerbocker Hotel

A Novelty in Decoration

One of the most puzzling problems which confronts the designer of a contemporary hotel is that of giving it some character which will strongly distinguish it in the eyes of its patrons. The best asset which a popular hotel can have is, of course, the ability to provoke interest and conversation, and while the designer cannot do as much in this respect for a hotel as its proprietor can, he can do a good deal. He can give the patrons of the hotel the sense that their surroundings are novel and amusing, with the result that they both have a better time while in the hotel and talk more about it after their departure; and as a matter of fact every new hotel which is opened up, particularly in New York City, is supplied with certain features which are intended either to amuse and divert its guests or else to give it a positive distinction in their minds. Thus in the Hotel St. Regis the attempt was to give the patrons of the hotel architectural surroundings as handsome and as expensive as those which are to be found in the very best contemporary American residences, and so to make it appeal to people who desired or were accustomed to live in that sort of a house. The Hotel Astor, on the other hand, was designed, above all, to be a popular hotel, and the whole object of its interior decoration was to give its guests as much variety as possible. The

hotel contained every conceivable kind of a room—Japanese, Dutch, French, Pompeian, Indian, English, Art Nouveau, and so on to the end of the list. But, apparently, the biggest success was the palm room, which was supposed with the dim light of an artificial moon, electric garlands, the sound of running water to create the atmosphere of some sort of a garden. It was all very cheap, but it certainly proved to be effective. The Hotel Astor has been most popular, and its appearance has had much to do with its popularity.

Obviously, however, an architect has not very many means at his disposal of giving a hotel this desirable distinction. He cannot afford to design a St. Regis, and there would be no object merely in copying the Hotel Astor. He always has the alternative of making his hotel interesting merely by means of a simple, appropriate and consistent architectural treatment of the different rooms; but while that should, of course, be his fundamental purpose, architectural propriety alone is not enough. The guests of a hotel are not people of severe enough taste to be entirely satisfied with surroundings that are simply beautiful. They want to be diverted also, and the question is, how such diversion can be contrived without falling into architectural vulgarity and childishness? This question has been decisively and satisfactorily answered in the Knickerbocker

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(Photo by A. Patzig.)

DECORATIVE PANEL: "OLD KING COLE," BY MAXFIELD PARRISH.
In the bar-room of the Knickerbocker Hotel.

Broadway and 42d Street, New York.

Hotel. That hotel has proved to be a huge popular success. Its restaurant and its bar have been thronged since the day it was opened, and while the popularity is due largely to the management of the hotel and its location, much of the attention which the hotel has attracted can be traced to the novel and amusing way in which it is decorated. Certain paintings which have been placed upon the wall have proved to be the best single advertisement which the hotel has received. They have attracted to the building, not merely critics and artists, who are specially interested in mural painting, but all sorts and conditions of people, who drink at the bar and feed at the restaurant. The decorations have constituted, that is, a genuine popular success. They have increased business, and we know of only one other similar instance in this country.

Other hotels have, of course, been embellished with mural paintings—some of them of high technical merit. The lobby of the Manhattan, for instance, has historical paintings on the wall. A diner in the palm room of the St. Regis may possibly be diverted by a series of lunettes, which depict adventures and sufferings of Psyche. Over the bar at the Imperial is a gorgeous Abbey, which is the best thing of its kind in New York. But it may be doubted whether these paintings have helped in the least to attract people to the hotels or to amuse them while there. At the best they have served merely to complete an architectural effect desired by the architect, and while such a service is sufficient in certain other buildings, it is not sufficient in a hotel. For a hotel is a building in which people live, and the decorations of a hotel should help people to live temporarily in a more amusing way. Indeed, the patrons of a hotel have as much right to demand amusement as the patrons of a theater, and everything about the building should be designed to keep them diverted and gay. But apparently such an idea has never passed the portals of the mural painter's mind. He is so accustomed to considering mural painting as a careful and correct technical treatment of some more



THE BAR ROOM OF THE KNICKERBOCKER HOTEL, SHOWING THE PANEL, "OLD KING COLE."
Bruce Price, } Associated.
Marvin & Davis, }
Trowbridge & Livingston, Architects.

(Photo by A. Patzig.)

Broadway and 42d Street, New York.



GARDEN SCENE, BY JAMES WALL FINN, IN THE "FLOWER ROOM" OF THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

or less uncongenial subject that the idea of untying the strings of his fancy and painting something really amusing never occurs to him. Such a notion might well appear to him as a base compromise with vulgar popular standards. It is not his business to be gay; it is his business to be good—to keep his painting on the wall, to fill his allotted space with figures of an appropriate size grouped in an effective manner, to harmonize the tone of his picture with that of its immediate surroundings, and so on. But a mural painting of this kind never pays its way. It may do so in a public building, in which people are not supposed to want anything amusing, but a picture on the wall of a hotel should appeal to the mood of the people who use the building, and it should help the building to serve its practical economic purpose. The owner of a bar who invites the attention of his patrons to highly artistic representations of Greek nymphs in the act of bathing at least has the right idea; but, perhaps, after the example of the Knickerbocker, that idea may hereafter obtain a better expression.

A year or two ago the owner of a small restaurant in San Francisco, which was a favorite eating place of some of the local artists, filled his patrons with consternation by announcing that he proposed to redecorate his dining-room. They knew what that meant; what to do? After taking coun-

sel of one another they induced the proprietor to allow them, viz., the artists, to plan and execute the scheme of decoration. Thereupon about ten of them, each according to his fancy, filled his section of the wall with some sort of a pictorial joke. The ornamental outcome was not unlike the comic illustrated supplement of a daily newspaper, only very much better; and the perpetrators of this novel scheme of mural decoration congratulate themselves on having converted a threat of gloom into a source of joy. So they had, but unfortunately the joy was chiefly for others. The comic supplement on the wall so increased the popularity of the restaurant that the band of mural decorators were to a large extent crowded out by swallow-tailed parties. Perhaps it was as well, because he who would eat his meat with his own dead jokes staring him in the face must have a strong stomach, but the moral is obvious. Some at least of our mural decorations ought to be more like the comic supplements of a daily newspaper.

If the two most important decorations in the Knickerbocker Hotel do not remind one of a comic supplement, they are, it may be fairly affirmed, even more amusing. One of them, occupying a long narrow space under the ceiling and above the woodwork back of the bar, represents Old King Cole, and was painted by Mr. Maxfield Parrish. Old King Cole is seated enthroned in the



UNITED STATES CAVALRY CHARGE. BY FREDERIC REMINGTON.

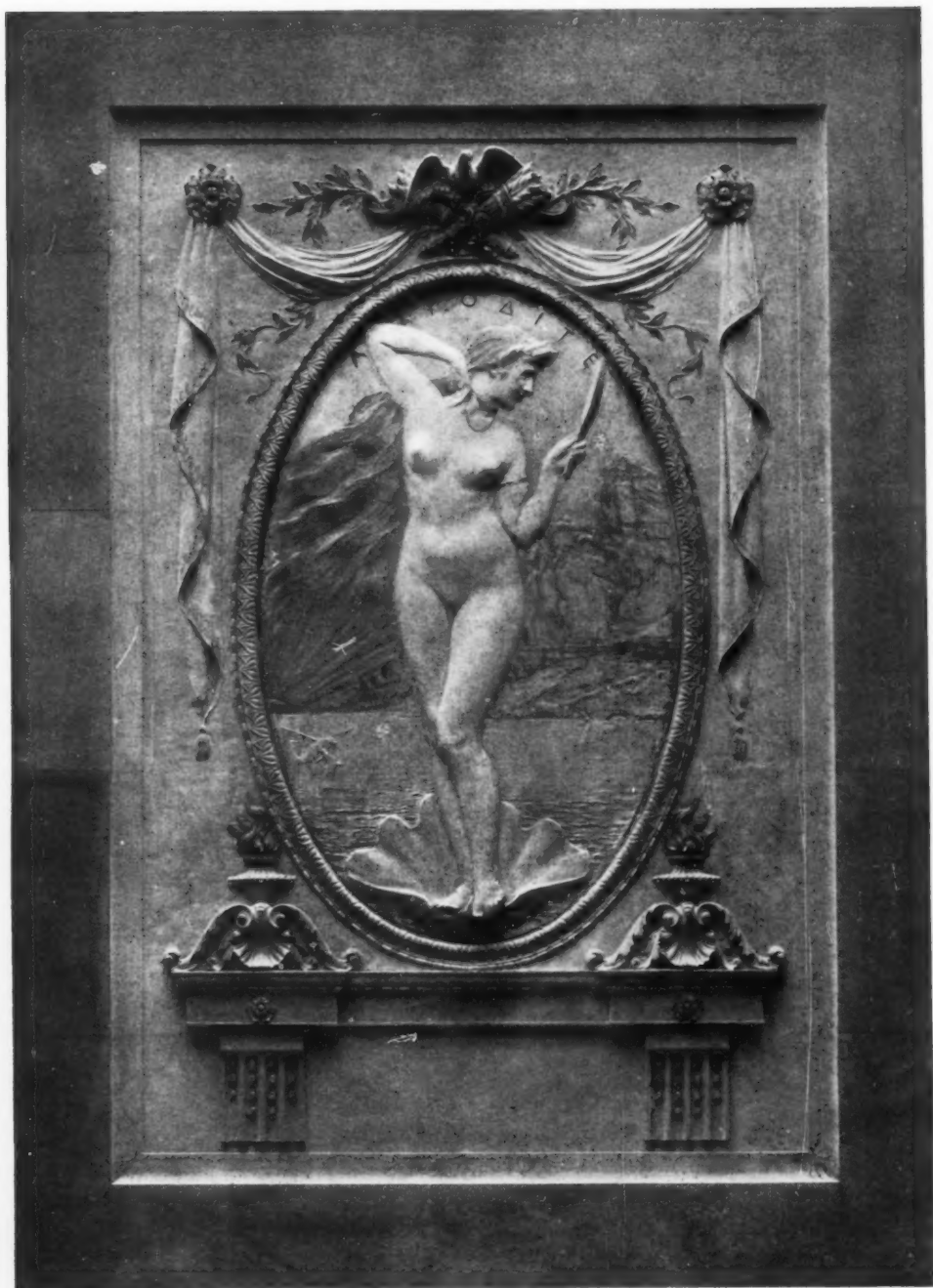
Panel over the bar in the basement of the Knickerbocker Hotel.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

center of the picture, with his pages at his feet, and a jester for each ear. These jesters know a humorous thing or two, and King Cole himself, while a merry soul, evidently does not laugh at everything. On the left are the fiddlers three, and on the right attendants bearing the pipe and the bowl. The spirit of good humor, that of the pipe and bowl, could not be more appropriately portrayed, and the selection of Mr. Maxfield Parrish for the job was the happiest of ideas. Mr. Parrish has hitherto been known almost exclusively as an illustrator; and the idea of giving him a decoration to paint would scarcely have entered the head of the average architect. Yet anybody thoroughly familiar with his work and thoroughly alive to the requirements of good decoration, would have realized that he was precisely the man for the job. The peculiar merits of his illustrations and his very training as an illustrator both qualified him to paint decorations, and particularly to paint a decoration on such a subject as Old King Cole. His work in the magazines has always exhibited high decorative qualities. It has always testified to his ability to compose ornamental patterns, groups of figures and simple strong masses of color, which are intrinsically beautiful and effective. Many of his illustrations have not needed the help of any subject matter, the representation of any incident or natural object, the expression of any feeling or mood to make lovely and exhilarating

pictures, and in a country in which the art of decoration was a popular living art, Mr. Parrish would have been seized upon long ago and converted from an illustrator into a decorative mural painter. But, of course, he could not have reached his present standing as an illustrator unless his powers of expression and representation were as emphatic as his purely decorative gift. This gift naturally expresses itself in humorous fanciful and imaginative forms—in forms which he has made absolutely his own, and in which his sense of beauty finds easy and adequate embodiment. A subject, consequently, such as Old King Cole, which lends itself to a treatment at once humorous, imaginative and decorative, was just the matter for his first essay in mural painting, and the instant appeal which it has made to the spirit of merriment and conviviality is a sufficient proof that a decoration may possess propriety and beauty without being meaningless to nine people out of ten. As a matter of fact, the "Old King Cole" is not only beautiful and popular, but it is architecturally very effective. The size and distribution of its figures and the intensity and the arrangement of its colors are all admirably adapted to its situation, on the wall and its immediate architectural surroundings. It is one of the very few American mural paintings whose creator has not been afraid to make a vivid picture which has an intrinsic value, which appeals to popular human feeling, and which none the less



BAS-RELIEF, APHRODITE, BY JOHN FLANAGAN.

In the "Flower Room" of the Knickerbocker Hotel.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

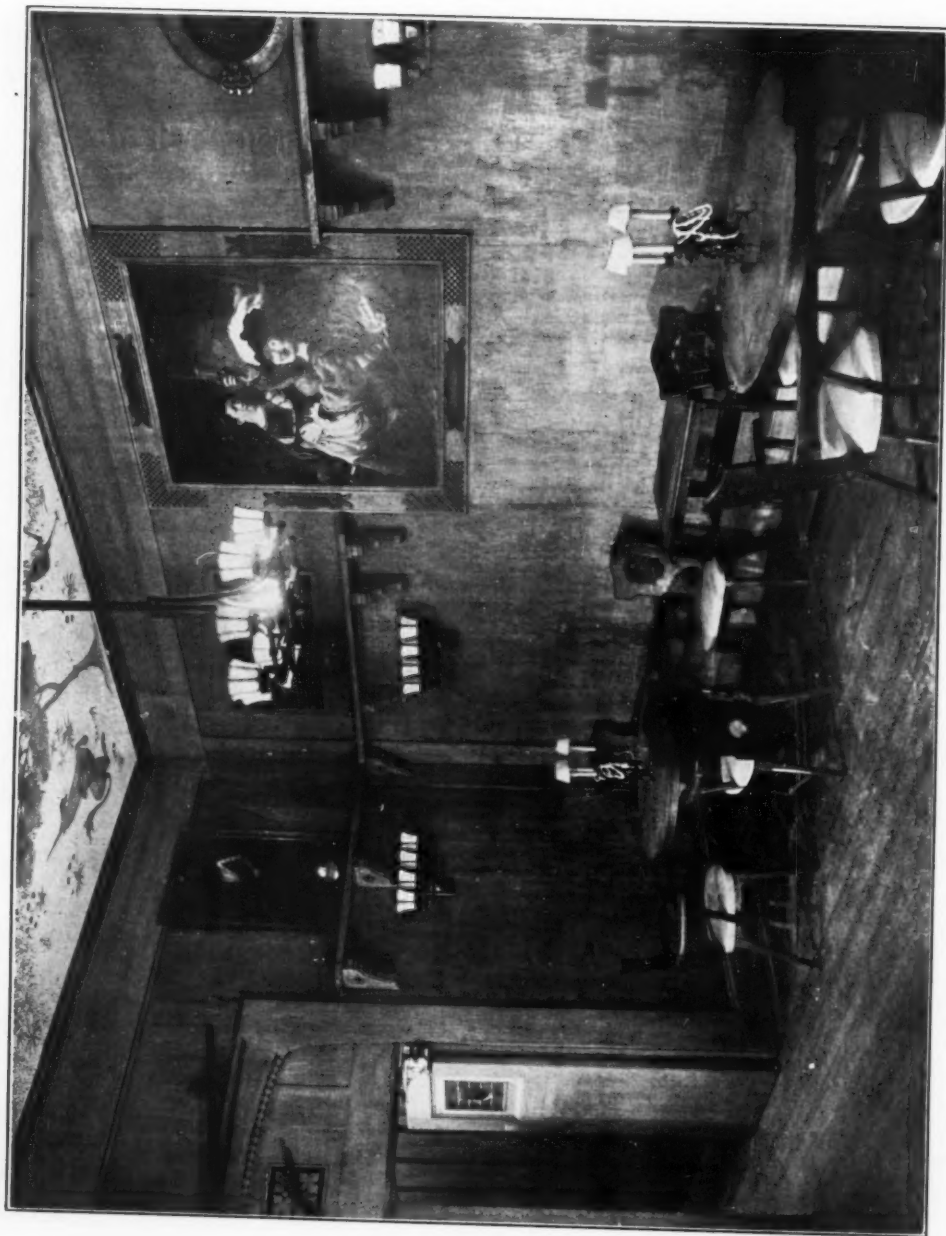


THE GRILL ROOM IN THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

Bruce Price,)
Marvin & Davis,) Associated.
Trowbridge & Livingston, Architects.

(Photo by A. Fatzig.)



A CORNER OF THE GRILL ROOM IN THE KNICKERBOCKER HOTEL, SHOWING A COPY OF REMBRANDT,
 BY HENRY B. FULLER.

Broadway and 42d Street, New York.

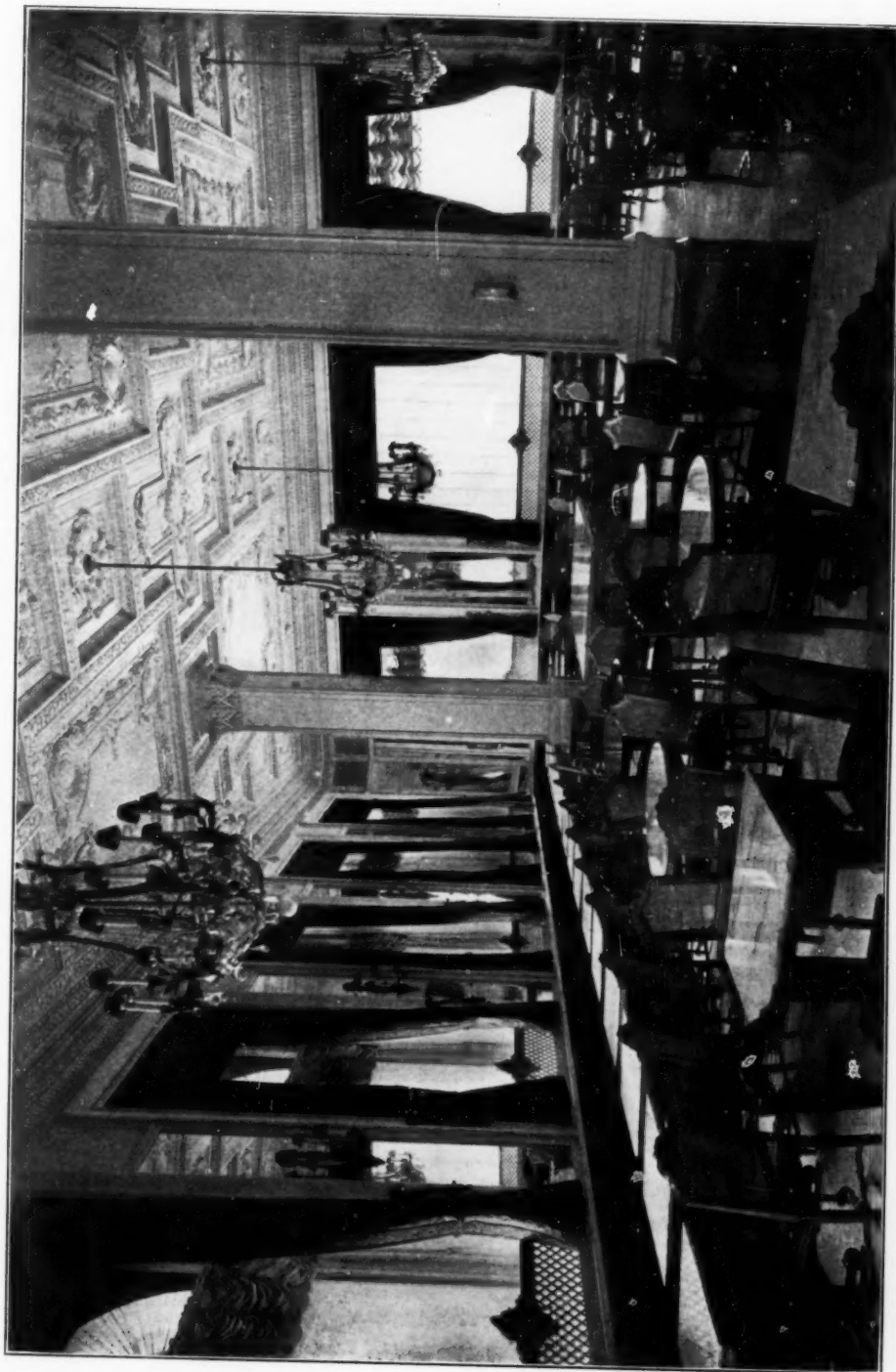
Bruce Price,)
 Marvin & Davis,) Associated.
 Froehridge & Livingston, Architects.

(Photo by A. P. P.)

Broadway and 42d Street, New York.
(Photo by A. Patzig.)
Marvin & Davis, Associated,
Trowbridge & Livingston, Architects.

THE KNICKERBOCKER HOTEL.

9



THE CAFE OF THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

Bruce Price,) Associated
Marvin & Davis,)
Trowbridge & Livingston, Architects.



A LOUNGING PARLOR IN THE KNICKERBOCKER HOTEL.
(Photo by Byron.)

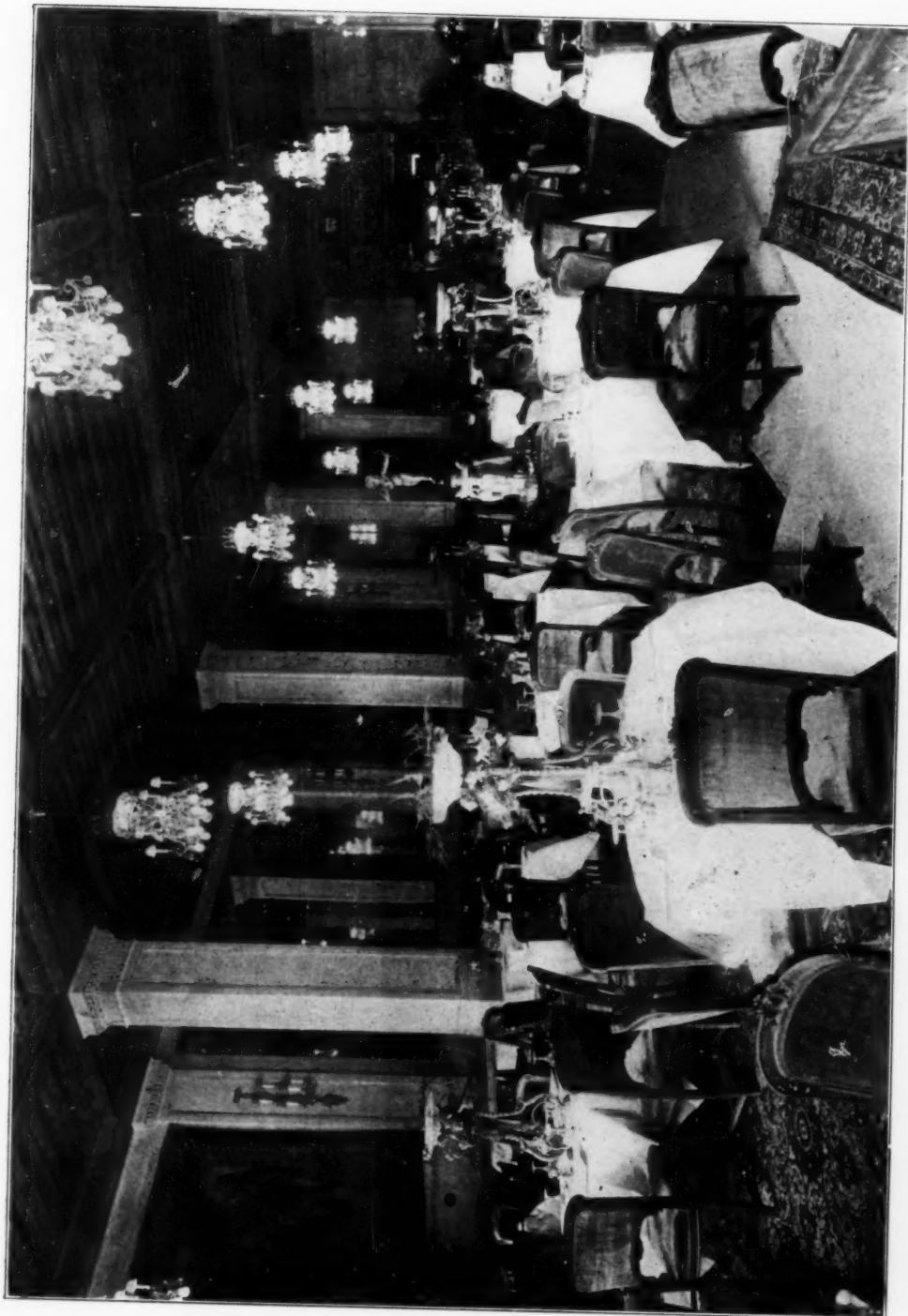


THE BANQUET HALL OF THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

Bruce Price, } Associated.
Marvin & Davis, }
Trowbridge & Livingston, Architects.



THE MAIN DINING ROOM IN THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

Bruce Price, } Associated
Marvin & Davis, }
Trowbridge & Livingston, Architects.

(Photo by Byron.)

actually enhances the architectural effect of its immediate surroundings. Its success confirms a conviction, which has long been lingering in the writer's mind, that the American mural painter will for the present have his best chance in decorating rooms in which people live and eat and drink, rather than in rooms in which they make speeches or expound the law, for in such rooms it may be possible to convert mural decoration into

which serves as the ceiling for the center of the room, and which is entirely out of keeping with the simplicity of the rest of the design. On the large south wall of this "flower-room" Mr. James Wall Finn has placed a fanciful garden scene, which is a sheer delight and joy. Here again the sacred conventions that American wall painting should be good but lonely, and important but remote have been ignored. Mr.



A PRIVATE DINING ROOM IN THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photo by Byron.)

Bruce Price, } Associated.
Marvin & Davis, }

Trowbridge & Livingston, Architects.

an entertaining and human branch of painting.

The other mural painting, which has shared the success of "Old King Cole," is situated in the so-called "flower-room." The flower-room of the Knickerbocker Hotel is situated at the bottom of the court, and corresponds to the palm-room of the other American hotels. It is a spacious apartment, finished in marble and Caen stone, and lighted from above. Its architectural effect is injured by an over-wrought canopy

Finn's garden has nothing to do with a return to nature, and its designer has not cared whether it was Italian or not. It is a pleasure-garden, in which outlandish figures cut amusing antics, in which a clown may be making love to an American beauty of to-day, or harlequin talking to a lady from an Eighteenth Century picture, in which all sorts of people are doing all kinds of things, and everybody is having a good time. In short the garden is a fine work of irresponsible and humorous fancy,



A DRAWING ROOM IN ONE OF THE PRIVATE APARTMENTS.



PRIVATE DINING ROOMS IN THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photos by A. Patzig.)

Bruce Price, }
Marvin & Davis, } Associated.
Trowbridge & Livingston, Architects.

peopled with the merry-makers of all times, and fairly abounding in adventure and incident. It is the sort of thing which never grows stale. People take longer to eat a meal than they do to drink a glass of beer, and Mr. Finn's decoration provides enough amusement and incident to accompany a ten-course



One of the fountains seen in the restaurant of the Knickerbocker Hotel.

(Photo by Byron.)

dinner. The most casual eye as it returns occasionally to the wall may alight upon some new and entertaining incident, and he must be a dull dog whom it fails to cheer and exhilarate. The writer has not the slightest doubt that Mr. Finn's pleasure garden will both quicken and prolong the appetites of the patrons of the flower-room, and if so, Mr. Finn could not ask for a better testimony to his success. His decoration is, moreover, not only really gay, but it is really beautiful. Like Mr. Parrish, he has made the best of the long, low dimensions of his space by using the architecture of his garden in order to obtain emphatic vertical divisions. His picture is held admirably together, both by the general architectural composition and by the harmonious propriety of his scheme of color, while the vivacity of these colors contribute essentially to the gayety of the effect. Nobody with a spark of humor or fancy can fail to be diverted and amused; and we trust that hereafter restaurants and bar-rooms will not be decorated with lugubrious lunettes representing the "Sorrows of Psyche," or by panels in which convivial people are cheered up by a sight of the sufferings of Queen Guinevere.

There are other works of art in the Knickerbocker Hotel which deserve special mention, although their success has not been so emphatic and their propriety so complete as the "Old King Cole" and the Pleasure Garden. A painting of Mr. Frederic Remington's has been placed in a panel over the bar in the basement. It represents a furious charge by a troop of the U. S. Cavalry, and it has all the energy and life, all the observation of men and animals in action and feeling for them, which has given Mr. Remington his great reputation. Mr. Remington's picture, however, although placed in a panel on a wall is not and does not pretend to be a decoration. It is entirely without decorative propriety, either in composition or in scale, and is to be taken simply as an illustration of a stirring military incident. On the other hand, some copies by Mr. Henry B. Fuller, of a Rem-



VIEW IN A PRIVATE APARTMENT OF THE KNICKERBOCKER HOTEL.

Broadway and 42d Street, New York.

(Photo by A. Patzig.)

Bruce Price,
Marvin & Davis, } Associated.
Trowbridge & Livingston, Architects.



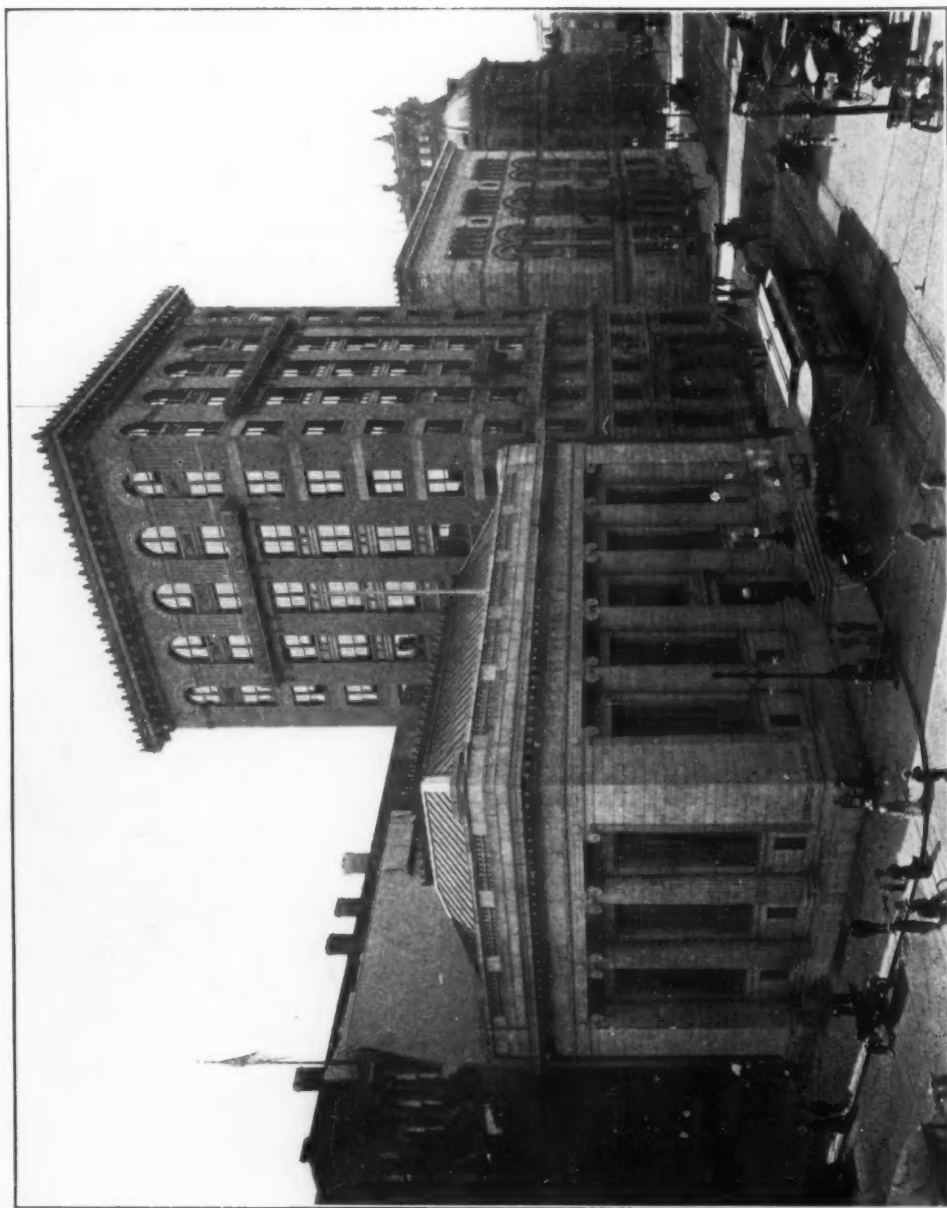
THE KNICKERBOCKER HOTEL FROM THE NORTHWEST CORNER OF BROADWAY AND
 42D STREET.
 Broadway and 42d Street, New York. Bruce Price, } Associated.
 Marvin & Davis, }
 Trowbridge & Livingston, Architects.
 (Photo by A. Patzig.)

brandt and of Hals in the grill-room, are distinctly appropriate, both in subject and in handling. Rembrandt with Saskia in his lap drinking a glass of champagne is a fair pictorial equivalent of the usual legend about wine, women and song; and the jovial faces of the Hals portraits make pleasant companions either for a drink or a meal. These copies, it may be remarked, have been made from photographs and have been very cleverly done. One does not feel any deficiency in the color, and the rendering is broad and full of spirit. Besides Mr. Finn's decoration there is also in the flower-room a bas-relief, which no visitor to the hotel should overlook. It is a figure of Aphrodite rising from the waves, by Mr. John Flanagan, and it is a work of rare beauty. This relief would have been more appropriate in some other surroundings, particularly in view of the size and the proximity of Mr. Finn's painting, but in itself it is among the loveliest pieces of decorative sculpture ever wrought by an American.

Mr. Finn's contribution to the good looks of the Knickerbocker Hotel has not been confined to his mural painting. He has decorated practically the whole of the interior of the hotel, and he has done his work admirably. The scheme of the main restaurant, with its Caen-stone walls, its tapestries, and its painted beamed ceilings is simple, dignified and effective. The café on the Forty-second street side of the building is also an unusually simple and interesting room. Instead of being overlaid, as usual, with gilt and heavy plastered decorations, it is a plain white room, with seats around the wall like a French restaurant, and its effect is bright, clean and cheerful. A similar scheme has been adopted for

the banquet-room on the second floor, and if in this instance the white walls are rather too much in evidence, the error could be easily remedied by covering them with an appropriate fabric. Mr. Finn's taste, however, has not only had much to do with the decorations of the large public rooms, but with the many thousand incidentals which go to make the appearance of the hotel attractive. It was he who secured the admirable copies by Mrs. MacMonnies which may be seen in the banquet hall and the other rooms on the second floor; it was he who supervised the selection of the wall-papers in the bedrooms; it was he who secured the round French clocks, which are to be found in all parts of the hotel; and it was he who found and bought the thousands of amusing French prints, which form such an agreeable contrast to the usual hotel pictures. He more than any other single persons is responsible for the appearance of the interior of the hotel, and he is to be heartily congratulated on his work. There are few hotels in the country in the appearance of which such uniform good taste has been displayed, and there is certainly no hotel which will owe so much of its success to its aesthetic distinction. Its architecture is, unfortunately, not as successful as its decorative scheme. Certain architectural errors have been made, of which the failure to insert a partition between the restaurant and the flower-room is one of the worst, because it seriously hurts the architectural effect of both of these rooms. But even after all deductions have been made, the hotel marks a real advance in the art of making that sort of a building legitimately entertaining to its patrons.

H. D. C.



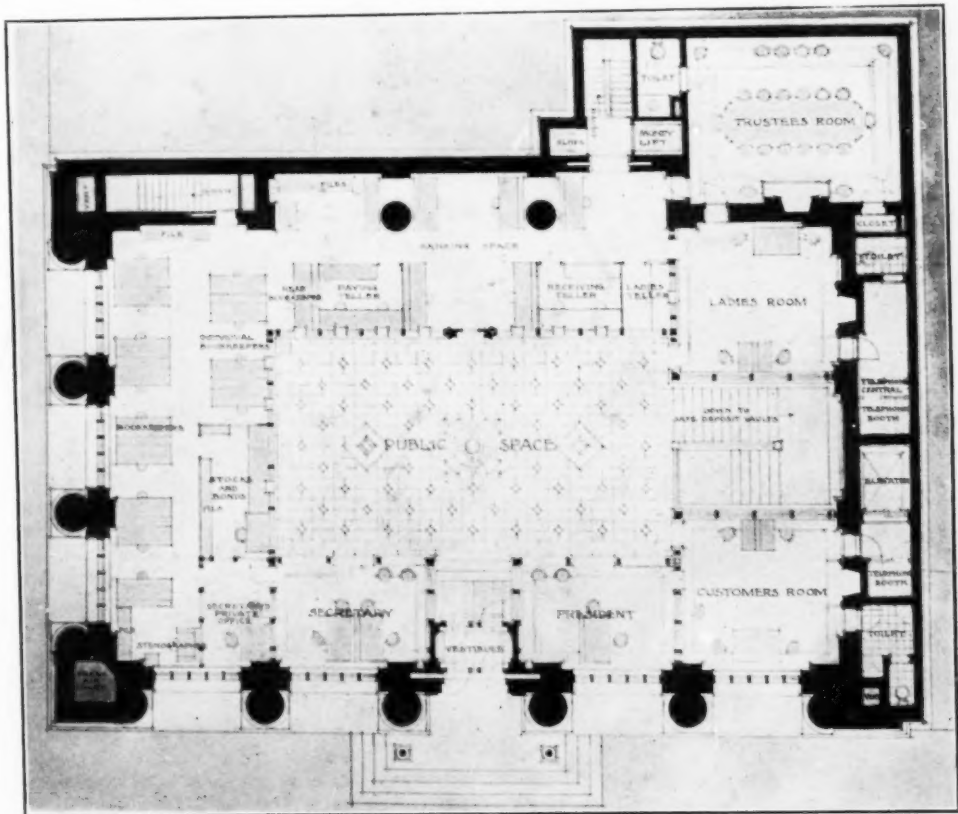
THE ROCHESTER TRUST AND SAFE DEPOSIT COMPANY AND THE ROCHESTER GERMAN INSURANCE BUILDING.
Rochester, N. Y.
(Photo by Alman & Co.)
York & Sawyer, Architects.

Two Rochester Banks

The Rochester Trust and Safe Deposit Company—The Rochester German Insurance Building

A recent issue of THE ARCHITECTURAL RECORD* discussed the influence of the work of the firm McKim, Mead & White on contemporary American architecture. In this article the authors made the point that it is not only

stantiate this statement we need but look at some of the work that has been done in the last ten or fifteen years by any one of several younger architects who were trained in the offices of Messrs. McKim, Mead & White.



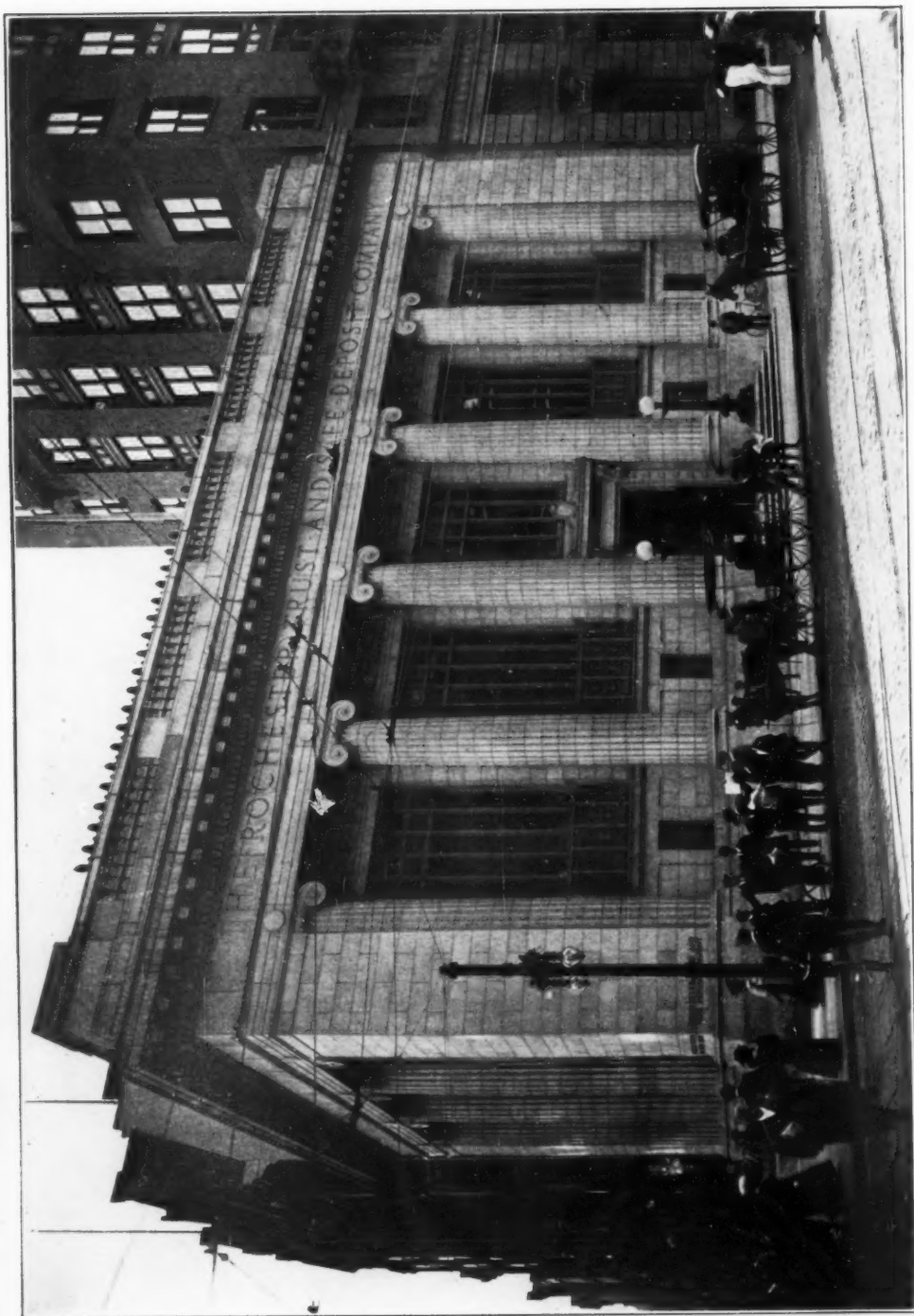
PLAN OF BANKING ROOM—ROCHESTER TRUST AND SAFE DEPOSIT COMPANY.
Rochester, N. Y.

York & Sawyer, Architects.

through their work that this firm is exerting an influence, but also through the men who have received and are receiving in its employ a training which must needs be the result of their more or less personal association with the various members of that firm. To sub-

*Sept., 1906.

The illustrations before us are examples of work which shows plainly the influence alluded to above. Not that one would point out these buildings as McKim, Mead & White work, but there is in them a certain largeness of conception and dignified simplicity which has become so typical of their work and which



ROCHESTER, N. Y.
ENTRANCE SIDE OF THE ROCHESTER TRUST AND SAFE DEPOSIT COMPANY.
(Photo by Alman & Co.)
York & Sawyer, Architects.



DETAIL OF THE ENTRANCE.

The Rochester Trust and Safe Deposit Company.

(Photo by Alman & Co.)

York & Sawyer, Architects.

Rochester, N. Y.



THE BANKING ROOM, LOOKING TOWARD THE BANKING SPACE.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

has been acquired by Messrs. York & Sawyer, the designers of these two banks. This firm has had a wide experience in designing bank buildings of various kinds, among the more important of which are: The Franklin Savings Bank in New York City; the Riggs National Bank and the American Security & Trust Company, which occupy adjoining sites in Washington, D. C.; the Mercantile

grip on the subject, and he tackles his fourth with the idea that he can tell the banker what he should have; when he has built a dozen, he approaches the next one in a humble spirit, and is not surprised to see his well-studied arrangement turned upside down by the objection that, 'This is a right-hand bank; the Tellers go on the right of the entrance; they always have and they always will,' or 'It is all



ANOTHER VIEW OF THE BANKING ROOM.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

Trust & Deposit Company and the Provident Savings Bank, both in Baltimore; The National Bank of Albany and The Trust Company of New Jersey at Hoboken; and the two banks which are the subject of this discussion.

Mr. Philip Sawyer, of York & Sawyer, said, in an article on banks, in a recent issue of *The Architectural Review*, that "When an architect has built three banks he may feel that he has really obtained a

very well to have the Receiving Tellers near the main entrance, but we do not want the Paying Tellers near the entrance at all; they must be in the back of the room as far away as possible,' or 'You have provided no cage for the D. & H. Railroad; it will have to be placed in connection with the General Bookkeeper and must have a window to the Money Clerk, and another upon the public space.'"



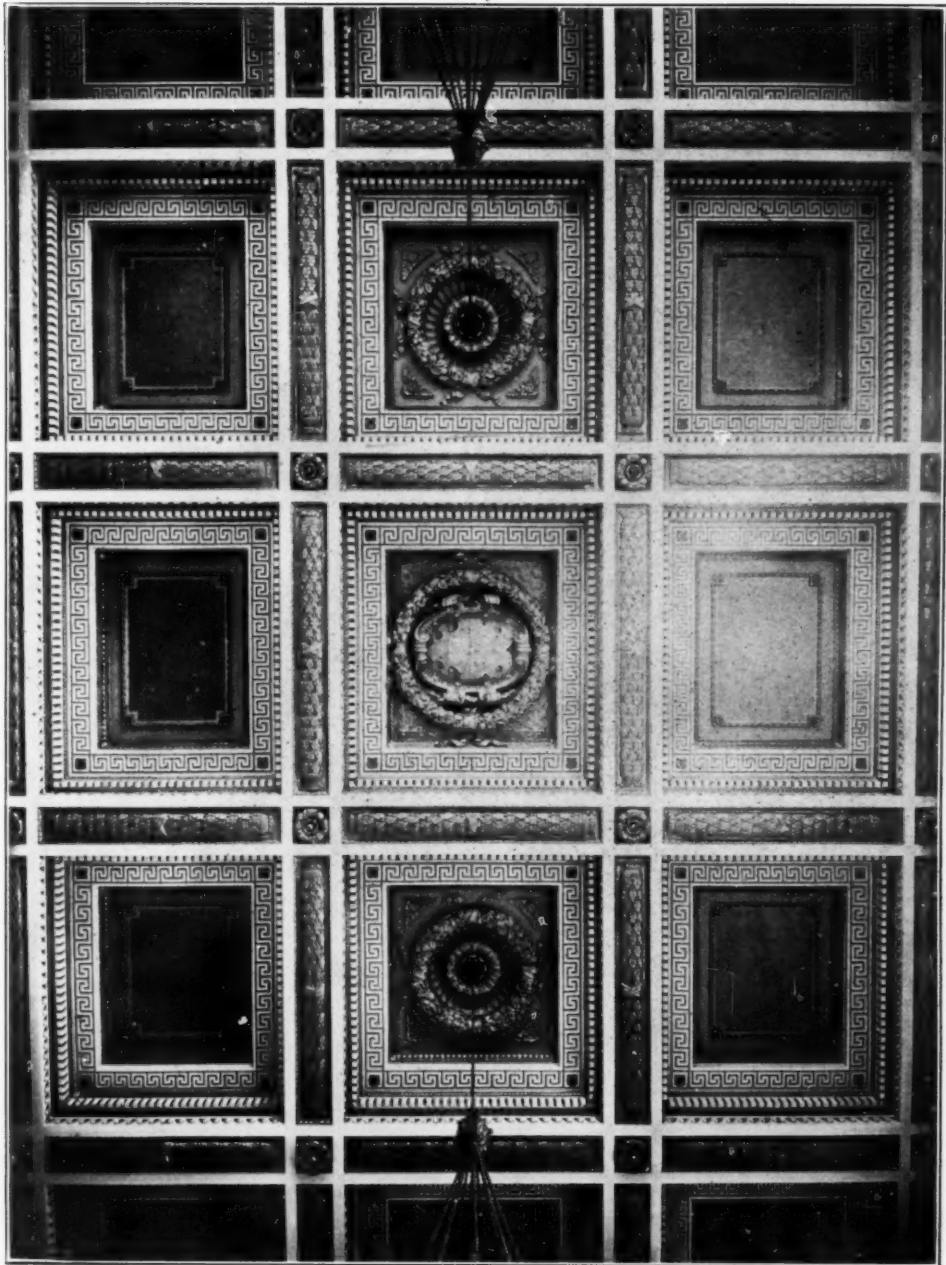
THE BRONZE ENTRANCE DOORS.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.



THE CEILING OF THE BANKING ROOM, DECORATED BY MR. ELMER E. G. GARNSEY.

The Rochester Trust and Safe Deposit Company.

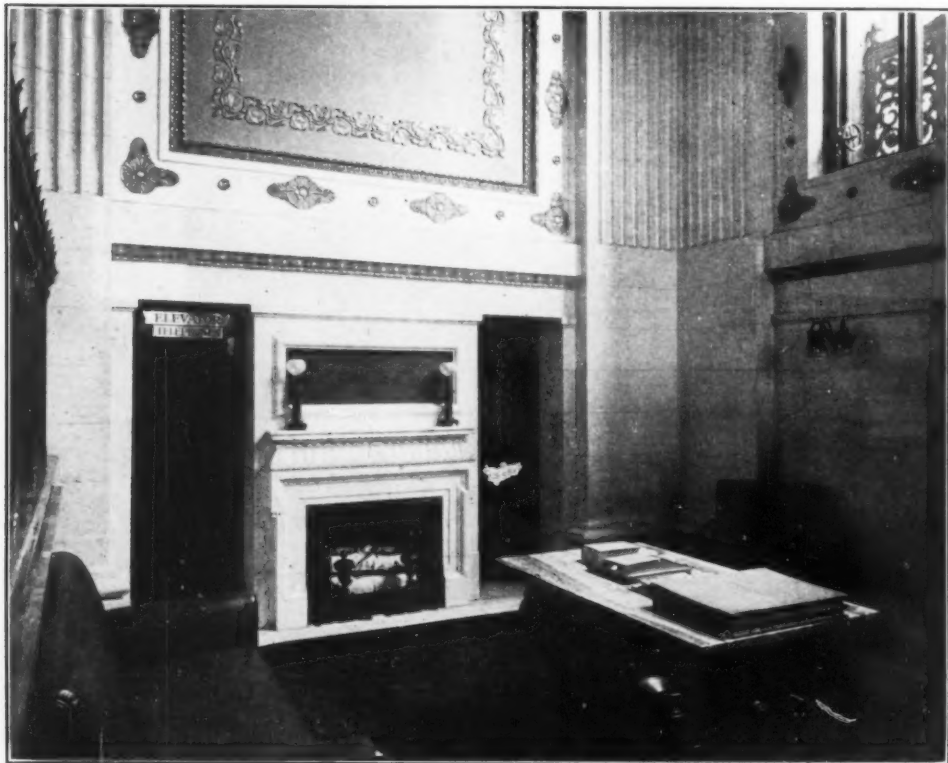
Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

It was with an experience derived from criticisms like these that Messrs. York & Sawyer attacked the problems of the Rochester banks, giving proper consideration to the intricate business of modern banking, yet bringing to this practical knowledge a sound artistic training and producing by the combination of these two elements pleasing and workable buildings.

ly for the purposes of the institution. The exterior is of pink Milford granite, the beautiful texture of which is exceptionally well brought out in a detail of the entrance which we reproduce herewith. Another view shows the rich entrance doors which are of cast bronze, as are all the grilles and lamps on the building. The interior of the banking room presents a construction which if



THE CUSTOMERS' ROOM.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

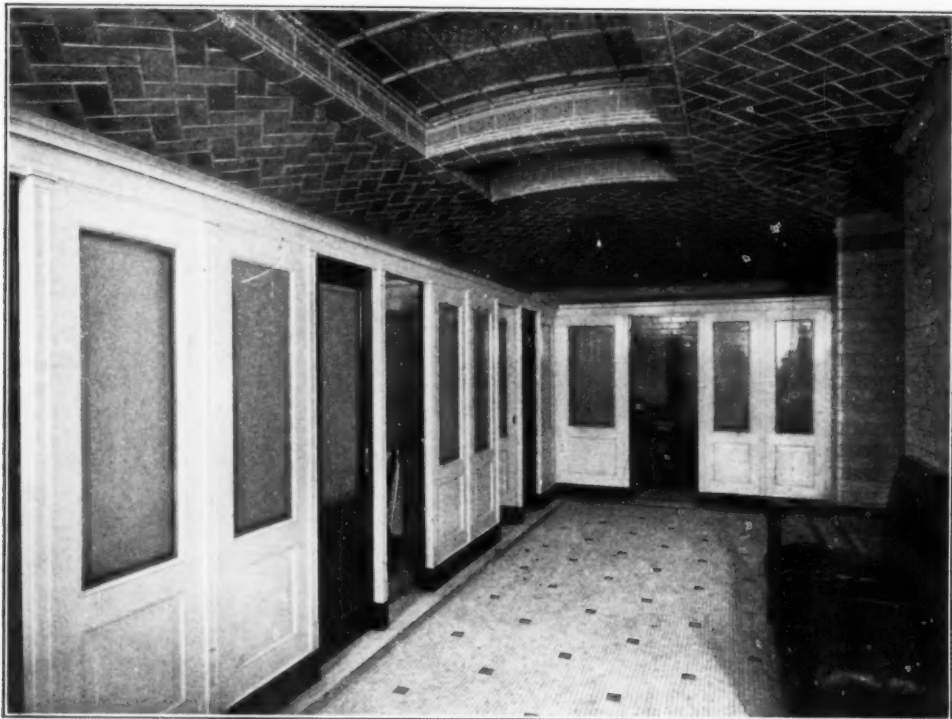
In the Rochester Trust and Safe Deposit Company's building, situated at the "Four Corners," at Main and Exchange Streets, the most prominent location in Rochester, and the site of the old Smith Arcade, the firm York & Sawyer presents its latest solution of the bank problem. It is an example of the modern type of a low structure containing practically a single room and used exclusive-

not unique serves to refute the statement that our architecture is all for display and lacks the real construction found in historic work. The interior of this room to the top of the cornice is of Vermont marble laid in courses of deep blocks, a construction identical with that employed in the exterior granite work and it is in this spirit of honesty and solidity that every detail has been de-

signed and executed. The counter is of Connemara marble with a counter-screen of bronze of a severe and simple design. The floor, as shown in the view of the banking room looking toward the banking space, is unusually elaborate, being of Connemara, red-Numidian, black and gray marbles against a background of Siena and Knoxville. In the center of the pavement is the circular seal of

round the public space from which broad stairs lead down to the safe deposit vaults; the booth room being placed under the sidewalk. This portion of the basement is also walled with Vermont marble and roofed with a constructional vaulting of Guastavino tile.

The directors' room is finished in mahogany with a mantel of Connemara marble. The walls above the high wain-



VIEW IN THE BASEMENT.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

the bank. The bronze writing tables and lamps shown in this view bear witness also to the care with which the details have been considered. The ceiling of this room is worthy of study as a piece of very effective interior decoration. It has been carried out in tones harmonizing with the marble and bronze, and is the work of Mr. Elmer E. G. Garnsey, who decorated the Congressional Library in Washington.

The offices and working space sur-

scot are covered with hand-tooled leather.

Next door to The Rochester Trust and Safe Deposit Company is the building of The Rochester German Insurance Company, the entrance floor of which is occupied by The National Bank of Rochester. This building is not new, Messrs. York & Sawyer having merely added several stories, remodeling the exterior as far as possible and redecorating and otherwise embellishing the lower stories.

In view of the circumstances it would hardly be fair to criticise the exterior as the work of this firm. Be it said, however, that they have made the most of the conditions and have given at least some character and distinction to what was formerly a commonplace and otherwise expressionless building. The porch deserves a little notice; the two massive Doric columns are monoliths of a beau-

Skyros with a black Belgian base. The floor is of Knoxville tile bordered with green Champlain. The total effect of the room, though richer than that of the banking room in the Trust Company, lacks, however, some of the repose and dignity of the latter.

The directors' room shown herewith, and situated on an upper floor, is finished in English oak, the mantel being of



THE DIRECTORS' ROOM.

The Rochester Trust and Safe Deposit Company.

Rochester, N. Y.

(Photo by Alman & Co.)

York & Sawyer, Architects.

tiful polished green granite. Panels of the same material are employed between the windows of the upper stories.

In this building we find also a very impressive banking room, that of the National Bank of Rochester, the bronze work of which is rather more ornate than that in the Trust Company. The walls are lined with citron-veined Norwegian marble, the counter being of

Alps-green marble. The coffered barrel-vault ceiling gives the room a pleasing air of largeness and importance. Everything has been done in designing the interiors of this room and the banking room to make a complete and harmonious whole.

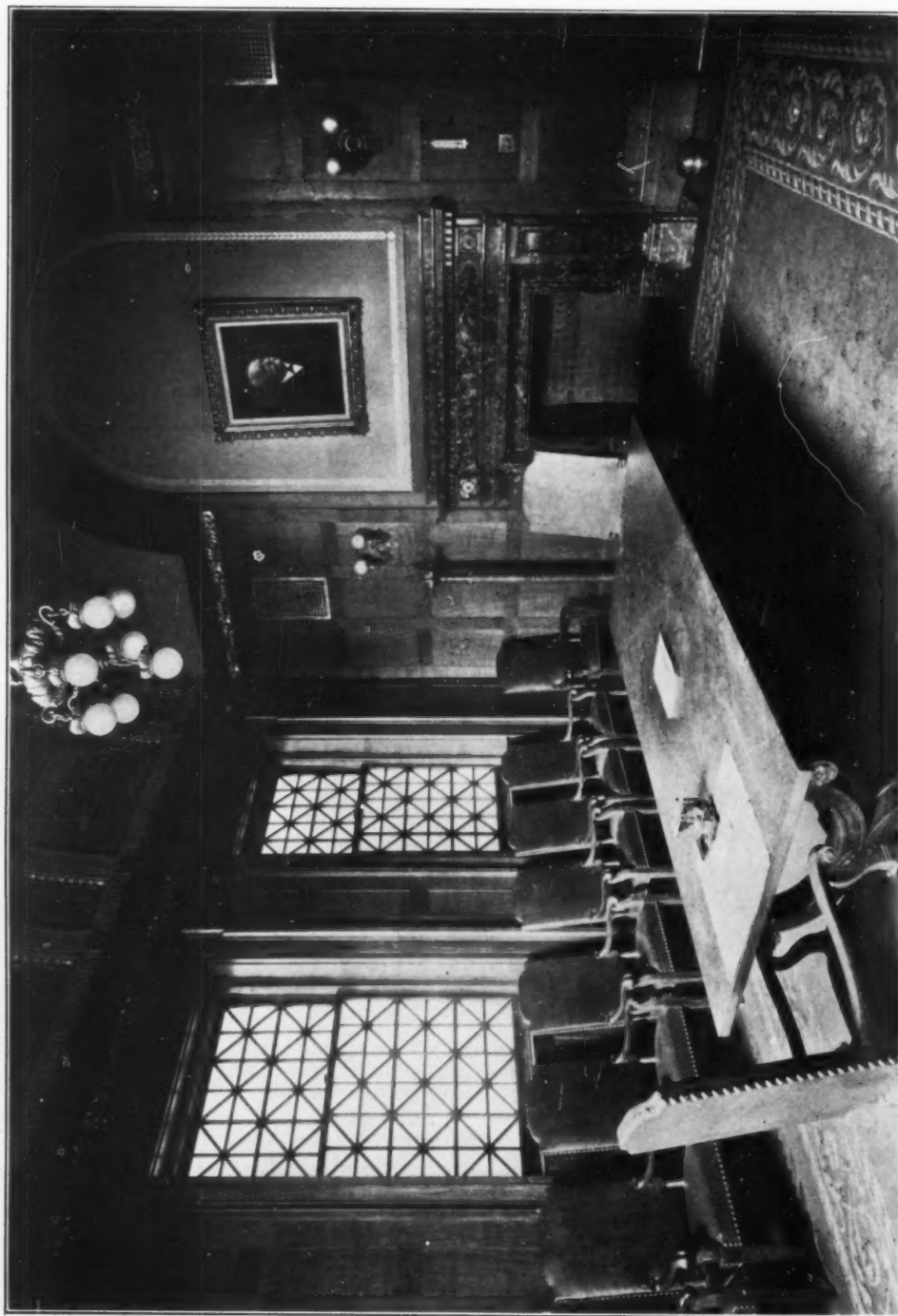
And even if the National Bank is not as lofty as the Trust Company, and otherwise smaller, there is yet apparent



THE BANKING ROOM OF THE NATIONAL BANK OF ROCHESTER.
The Rochester German Insurance Building.
(Photo by Alman & Co.)

Rochester, N. Y.

York & Sawyer, Architects.



THE DIRECTORS' ROOM OF THE NATIONAL BANK OF ROCHESTER.

The Rochester German Insurance Building.

(Photo by Alman & Co.)

Rochester, N. Y.

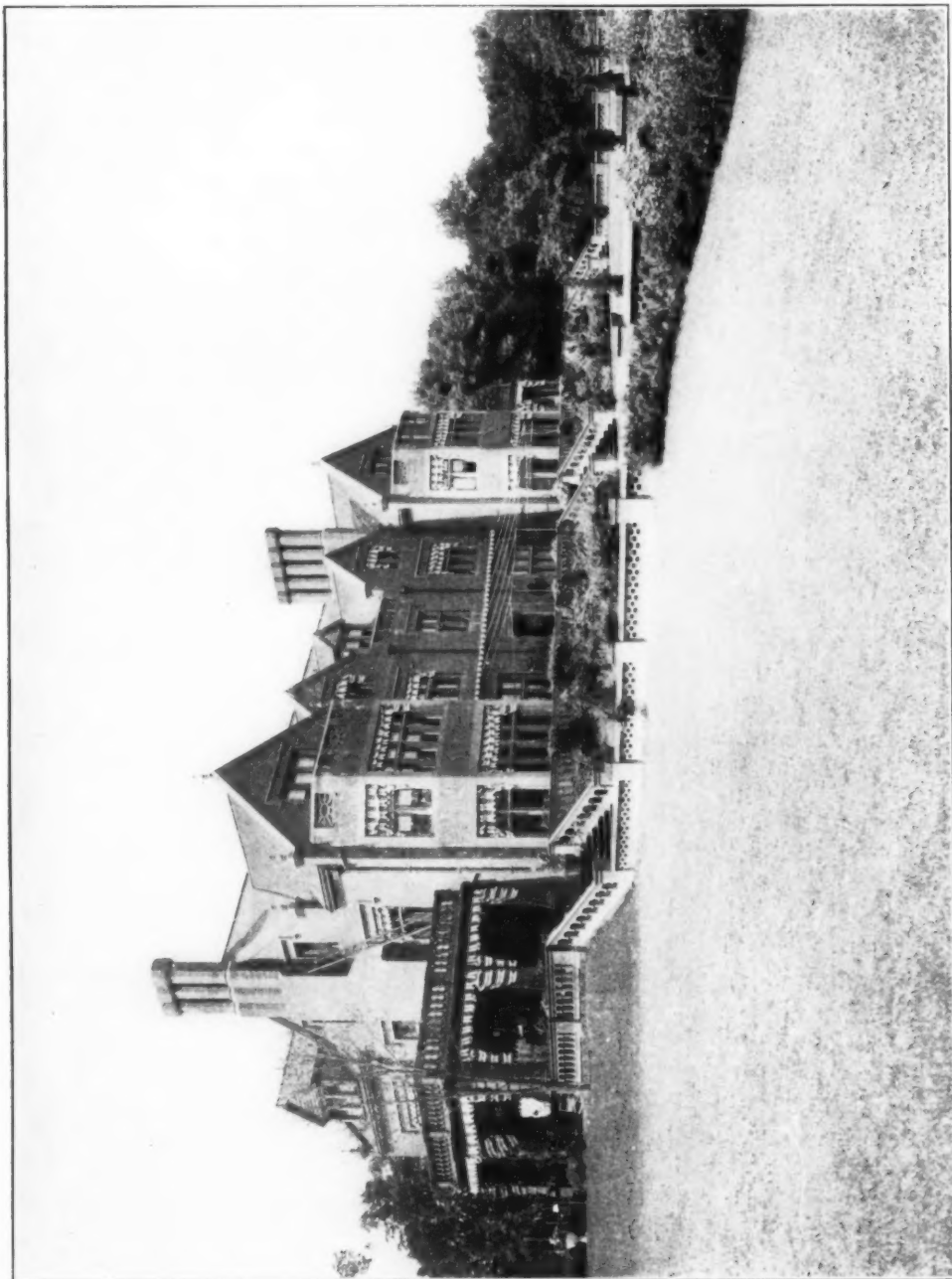
York & Sawyer, Architects.

in it the same spirit of largeness of conception and architectural propriety as in the latter.

While there is unmistakably discernible in the architecture of these two banks a relationship with the architecture of Messrs. McKim, Mead & White, a distinctive quality makes itself apparent. Does this quality consist in a greater departure from historical precedent, in a freer handling of detail, in an attempt at what a layman would call more originality? Whatever may be the reason for the presence of this distinctive quality it is apparent that the designers have somehow, by some means, introduced their personalities into their architecture. The criticism so often directed against the buildings of the older firm, that they are archaeology and not architecture in that they copy historic buildings and attempt to make them serve new purposes, does not hold in the two Rochester banks. But whether the work of these younger architects is any the better for differing in this respect from the older firm's work is a question that may properly be debated either way. Some architects, especially men who have received their training chiefly at the Beaux Arts and are, therefore, apt to favor French influence in American architecture, would be inclined to decide the question affirmatively, while others with

different inclinations would decide it negatively. It may be said that, on the whole, the question of departure from architectural precedent is rather more particular than general, each individual case possessing its own advantages and disadvantages. It is a good maxim of architectural conduct to follow a good precedent for a given case if such a thing exists and if one decides to depart under these circumstances one should be very sure of one's new principles. A flagrant disregard of this maxim produces so many of our *original* but architecturally deplorable buildings.

In the two bank buildings just discussed there can be no cause for complaint on the score of unwise departure from good precedent. While it is hardly possible to reconcile perfectly a one-story building with a ten-story neighbor, the buildings look well together and are good foils to each other, the material of the high building (red-brown brick and reddish Maynard stone) forming a good contrast to the pink granite of the Trust Company. The composition of the Trust Company is one of large motives, emphasized by simple and well-managed details. The building expresses its purpose and is no doubt well adapted in its interior arrangements for transacting the business of the bank in an economical and convenient manner.



THE HOUSE OF MR SAMUEL FROTHINGHAM.
(Photo by Alman & Co.)

Lenox, Mass.

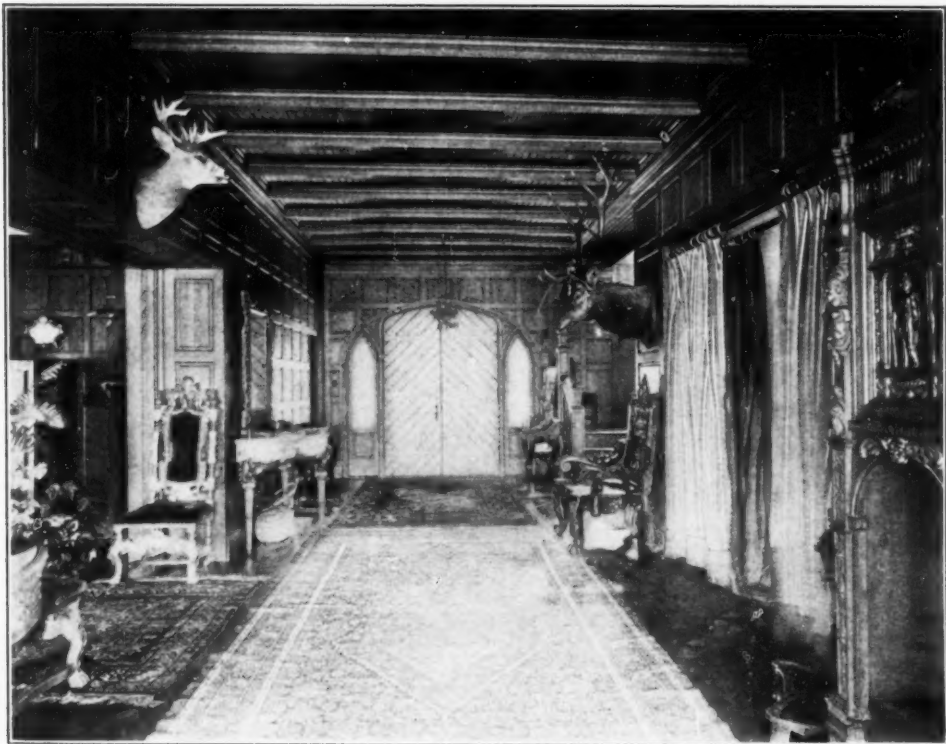
Adams & Warren, Architects.

Two Jacobean Houses

A contemporary American, who wishes to build a brick house in the country, is restricted practically to a choice between two styles—the Georgian and the Jacobean—and with the catholicity of taste which is his most noticeable aesthetic characteristic he is as likely to choose one as he is the other. One gets the impression that on the whole brick is losing

house in the Colonial or Georgian than it is in the Jacobean tradition; but when it is a matter of selecting the style for a larger house the Jacobean houses more than hold their own, as may be seen from the two new country residences which are illustrated herewith.

In looking over the photographs of a large number of these brick houses we



THE HALL—MR. SAMUEL FROTHINGHAM'S HOUSE.

Lenox, Mass.

(Photo by Alman & Co.)

Adams & Warren, Architects.

ground as the favorite material for expensive country houses as compared with stucco or concrete; but when brick is selected there does not seem to be any salient tendency to use it as the embodiment of one rather than the other of these two styles. New Georgian houses are perhaps rather more numerous than new Jacobean houses, because it is easier and more appropriate to design a small

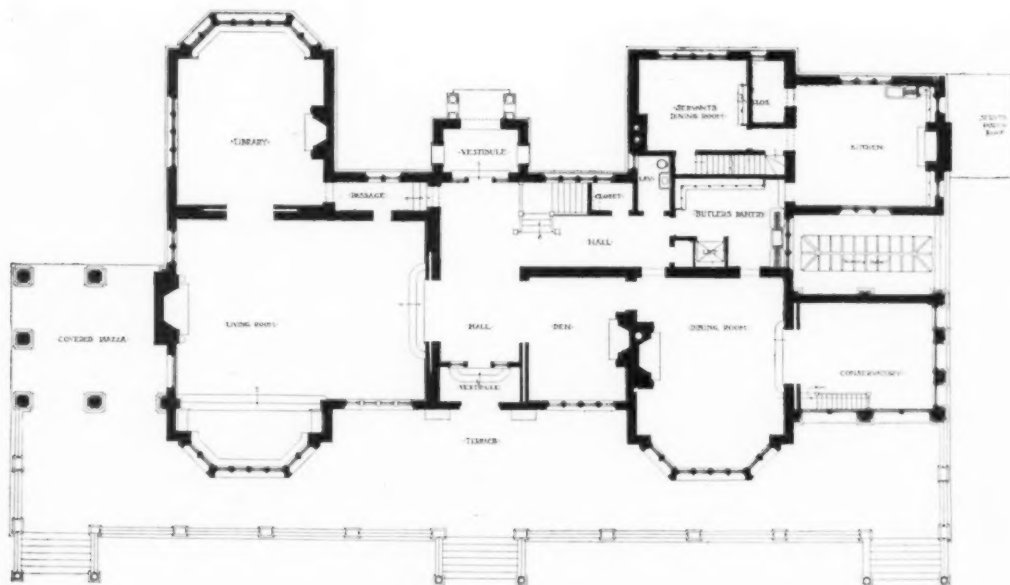
can, however, hardly escape the conclusion that when one rather than another of these styles is preferred the reasons for the selection are somewhat arbitrary. One owner prefers a Jacobean house because during his travels abroad a house of that kind had caught the eye or appealed to the fancy of his wife, or the architect will prefer a Jacobean design because such a design suits his own hab-



SECOND FLOOR PLAN—MR. SAMUEL FROTHINGHAM'S HOUSE.

Lenox, Mass.

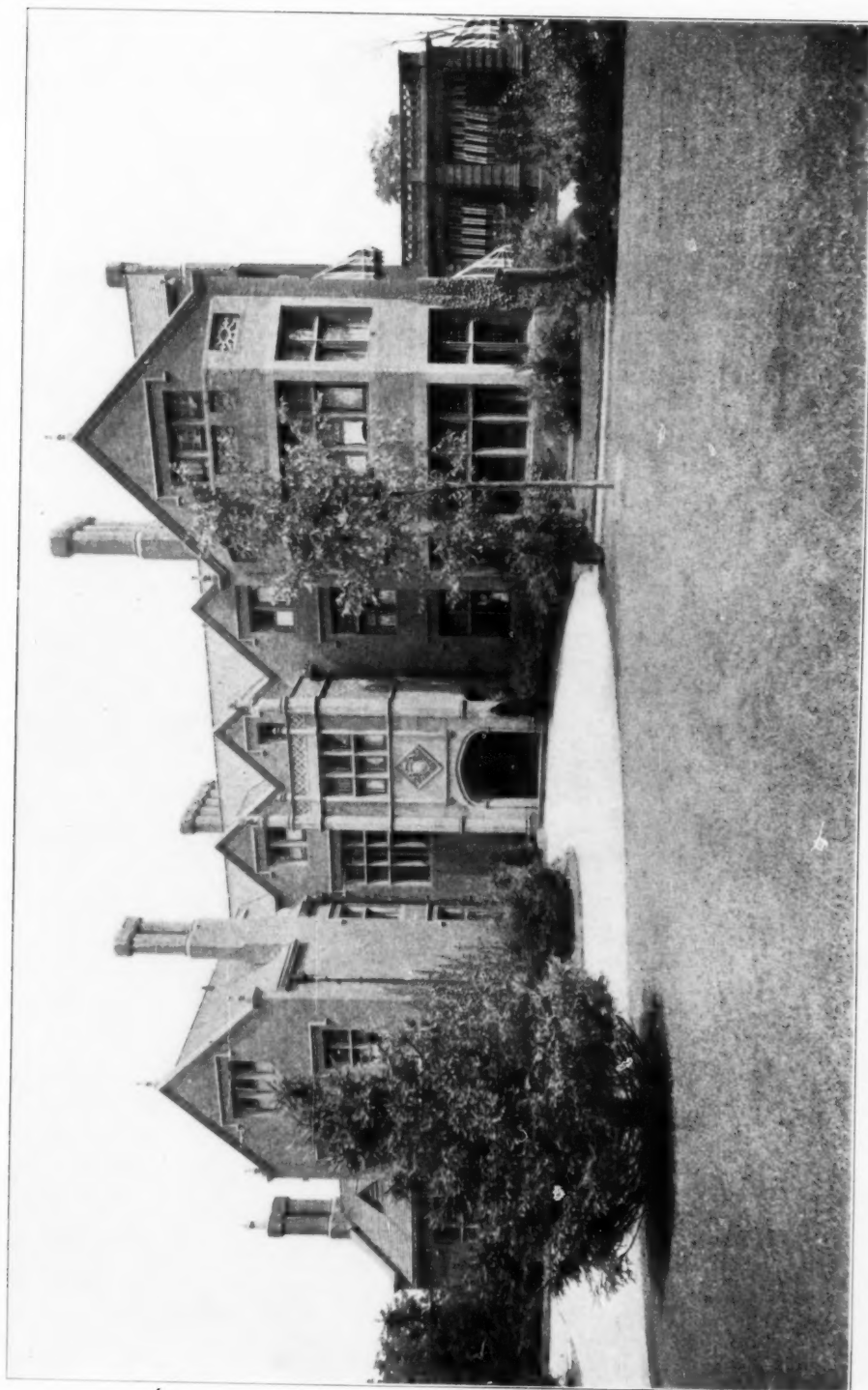
Adams & Warren, Architects.



FIRST FLOOR PLAN—MR. SAMUEL FROTHINGHAM'S HOUSE.

Lenox, Mass.

Adams & Warren, Architects.



REAR VIEW AND CARRIAGE DRIVEWAY—MR. SAMUEL FROTHINGHAM'S HOUSE.

(Photo by Alman & Co.)

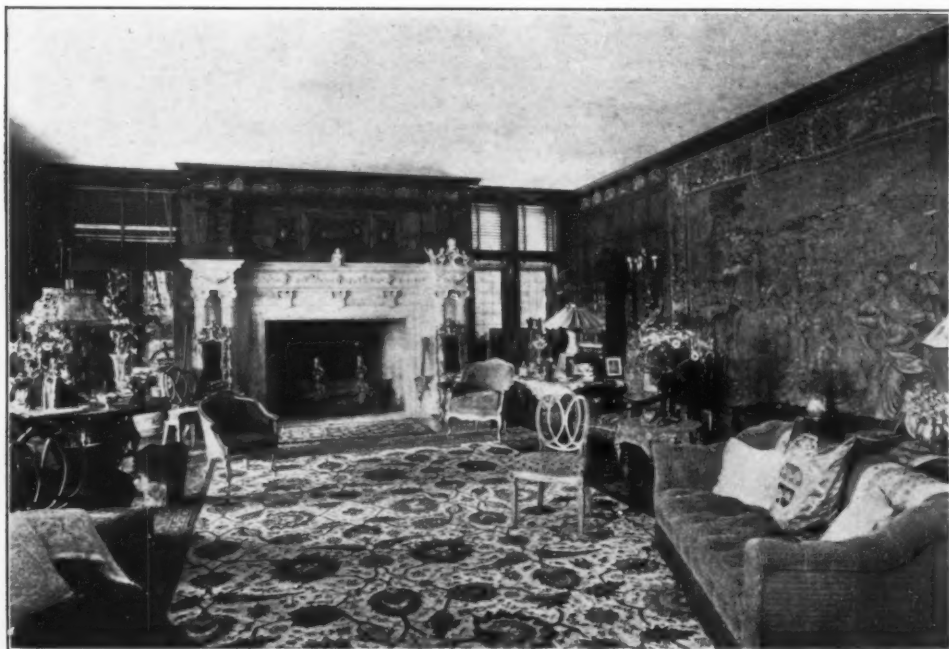
LEBOX, MASS.

Adams & Warren, Architects.

its and methods of architectural thought. Preferences of this kind are, of course, in themselves perfectly valid, but one gets the impression that they are allowed rather too much influence. As a matter of fact the Jacobean and Georgian styles each has architectural characteristics which makes it look better under certain special conditions, and these conditions are not sufficiently considered when the question of the style of a house is under consideration. A Jacobean house

favor of properly adapting the form of the house to its location.

There can be no doubt, for instance, that a Jacobean house rarely looks well on or near the top of a bare hill. Under such conditions its outline and masses seem to be an excrescence on the countryside—as anyone may see by looking at the appearance of Mr. Henry W. Poor's house at Tuxedo from the other side of the valley. This structure does not settle down into the surrounding landscape. It



THE LIVING ROOM—MR. SAMUEL FROTHINGHAM'S HOUSE.

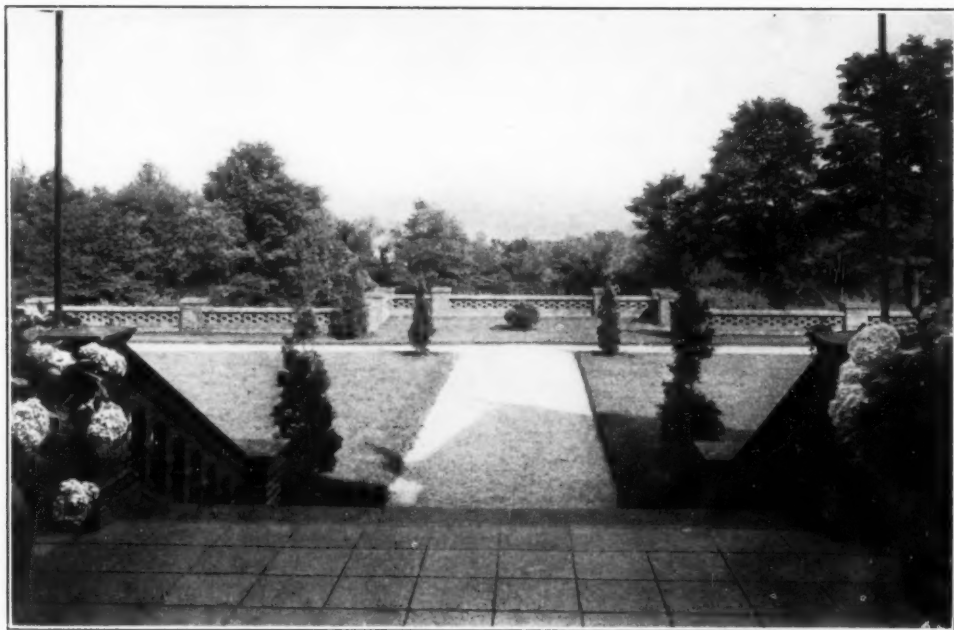
Lenox, Mass.

(Photo by Alman & Co.)

Adams & Warren, Architects.

has a chance of looking very well on one kind of a site, whereas it has very little chance of looking well on another kind of site; and the man who has taken a fancy to a particular early English house fails wholly to understand how much of the beauty of its effect depends upon its peculiar location and its natural surroundings. The architect will, of course, have a better understanding on this point, but very frequently he gives in to his client's preferences without making a very strong stand in

looks as if it were perched insecurely on its site, and as if at any moment it might spread its wings and fly away. No, a house that projects from a bare hilltop needs to have the horizontal lines emphasized and its masses subdued to the bigger mass of the hill. A Jacobean dwelling tends to look very much better on a comparatively flat site, and it needs, also, the assistance of vines and many trees before it can properly take its place in the countryside. The peculiar beauty, the great and enduring charm of the old



VIEW FROM MAIN ENTRANCE, LOOKING OUT ON THE TERRACE.

Mr. Samuel Frothingham's House.

Lenox, Mass.

Adams & Warren, Architects.



MR. SAMUEL FROTHINGHAM'S STABLE.

Lenox, Mass.

Adams & Warren, Architects.

(Photo by Alman & Co.)

English Jacobean houses, depends not so much on the original propriety of the design as upon the changes which have been wrought by many generations of possessors who have really lived in their houses and have frequently been people of taste and architectural knowledge. Strip a house of this kind of the results of this constant attention, denude it of its vines and shrubbery and trees, and it becomes a comparatively bare and unattractive thing—particularly when it is

unfinished without the mellowing which vines, shrubbery and trees alone can give, but the Georgian house is architecturally a much more complete and finished product than a Jacobean house. Many Georgian dwellings, for instance, look extremely well on comparatively small suburban lots—under conditions, that is, which have very little chance for effective planting—whereas Jacobean houses rarely look well under similar surroundings. The Jacobean style is es-



THE DINING ROOM—MR. SAMUEL FROTHINGHAM'S HOUSE.

Lenox, Mass.

(Photo by Alman & Co.)

Adams & Warren, Architects.

placed on a site, from which it is bound emphatically to project, no matter how much the surrounding foliage may grow.

The admirers of the Jacobean forms will doubtless answer that the Georgian house needs the effect of time, foliage and care quite as much as does the Jacobean house and that when its surroundings are raw and unfinished the effect of the former is injured no less than the effect of the latter. Such, however, is not altogether the case. It is true, of course, that every country house will look raw and

scintially transitional, the child at once of the late middle ages and the early Renaissance; and it was never developed into a finished and coherent set of architectural forms. The people who lived in these houses did more for their essential beauty than did their architects. They are fundamentally and exclusively an English product, and a modern American Jacobean house will require from its owners the same constant attention and lasting occupation upon which so much of the peculiar effect of the old houses

depends. The Georgian house, on the contrary, is fundamentally the architect's product. It is the final outcome of the application of the spirit and principles of Renaissance architecture to the country dwelling, and while the Georgian house, as we imitate it, has many peculiarly English characteristics, it is also closely allied to the final product of the Renaissance spirit and principles in Italy and France. It is based upon a

the Jacobean forms will of itself doubtless prove to be both a temptation and an inspiration to certain architects. It would be perfectly possible to take that combination of gabled masses and Renaissance detail which is named Jacobean and modify both its masses and its details in a different and better way than it has been modified in the past—in a way which would give it more architectural integrity than it has ever had, more



SECOND FLOOR PLAN—RESIDENCE OF G. L. BOISSEVAIN, ESQ.

Mount Kisco, N. Y.

George E. Wood, Architect.

-PLAN OF FIRST STORY-
-SCALE 1/4"=1'-0"

FIRST FLOOR PLAN—RESIDENCE OF G. L. BOISSEVAIN, ESQ.

Mount Kisco, N. Y.

George E. Wood, Architect.

broader, more communicable and more highly developed technical tradition; and it is consequently a safer style for Americans of to-day than is the Jacobean.

By asserting, however, that the Georgian forms can be more safely used under contemporary conditions, we do not mean that they are under all circumstances better. Under the conditions indicated above the Jacobean forms have a chance of being made entirely appropriate, and the undeveloped character of

simplicity and more propriety. But unfortunately no such modifications are made at the present time. The old Jacobean forms are copied with more or less fidelity; but they are not used with any sense of their latest possibilities or their peculiar value.

Of the two Jacobean houses illustrated herewith, that of Mr. Frothingham looks better, chiefly because it already has the advantage of being a setting of foliage. One has only to compare the illus-



VIEW OF FRONT—RESIDENCE OF MR. G. L. BOISSEVAIN.
(Photo by A. Patzig.)

Mount Kisco, N. Y.

George E. Wood, Architect.



VIEW OF FRONT, SHOWING THE PORCH—RESIDENCE OF MR. G. L. BOISSEVAIN.
Mount Kisco, N. Y. George E. Wood, Architect.



REAR VIEW—RESIDENCE OF MR. G. L. BOISSEVAIN.
Mount Kisco, N. Y. George E. Wood, Architect.
(Photos by A. Patzig.)

trations of these houses in order to appreciate what an immense improvement the growth of a few years in shrubbery and trees makes in the appearance of a house. There is room for a good deal of additional planting in the neighborhood of the Frothingham house, and when the vines and trees have the advantage of ten additional years' growth the place will look still better, but even at the present time the architecture is beginning to be subdued to its natural surroundings. It is just the kind of country house which was and will be immensely improved by time and care. The actual design of the exterior has no great distinction. It is a respectable, thorough bit of work without either any considerable merit or any palpable defects. But this very negative character, does not necessarily prevent the gradual making of a country place which is full of individuality and charm. Unless the architecture of a country house is in the beginning egregiously bad, the owner of it always has it in his power to give a positive character by watching over and guiding the necessary modification and growth which time and actual occupation bring about.

The Boissevain house at Mt. Kisco is not only in a cruder and less developed condition than the Frothingham house, but it is less carefully designed. The architect has not, indeed, been afraid to treat the Jacobean forms with the utmost freedom, but his modifications have not been any too successful. Barring the wing of the house, which contains the dining-room on one side and the loggia on the other, the building is, indeed, more Georgian than Jacobean; but for some reason this wing is treated with a

gable which breaks the cornice line and kills the balance of the composition. The corresponding wing on the other side also breaks through the line of the cornice, but it is not crowned with a gable. No doubt this wing would have looked very badly if it had been crowned with a gable; and the point is not that the façade should have contained two symmetrical gables, but that it should not have contained any at all. The single



WATER TOWER ON MR. G. L. BOISSEVAIN'S ESTATE.
Mount Kisco, N. Y. George E. Wood, Architect.
(Photo by A. Patzig.)

gable not only breaks the unity of the design, but it also distorts the sky line. Its only advantage is that of obtaining somewhat more space in an attic room, and such an advantage does not seem to be important enough to justify the utter sacrifice of the architectural integrity of the building. With this gable omitted the Boissevain house would have a smart and discreet piece of Frenchified Georgian design, whereas now it is an incoherent and almost a nameless thing.

A Modern French Château

The ancient province of Touraine is essentially a land of old châteaux. Its name calls up, in the mind of the architect, the matchless grace of Blois, Azay-le-Rideau and Chenonceaux, the stolid magnificence of Langeais and Ussé, and the no less charming features of such venerable buildings as Chaumont, Amboise, Montreuil-Bellay, Réaux, La Guerche, and Montrésor. He does not

and the old châteaux, and with this very object of comparison. It was a most profitable lesson, since it strengthened my love for the beautiful Renaissance and Pre-Renaissance dwellings, and at the same time brought home to me once more the fact that, in architecture, if not in other arts, the taste and workmanship of former days were vastly superior to what they are at the present time.



THE CHÂTEAU FROM THE LAKE—CHÂTEAU DE COMACRÉ.

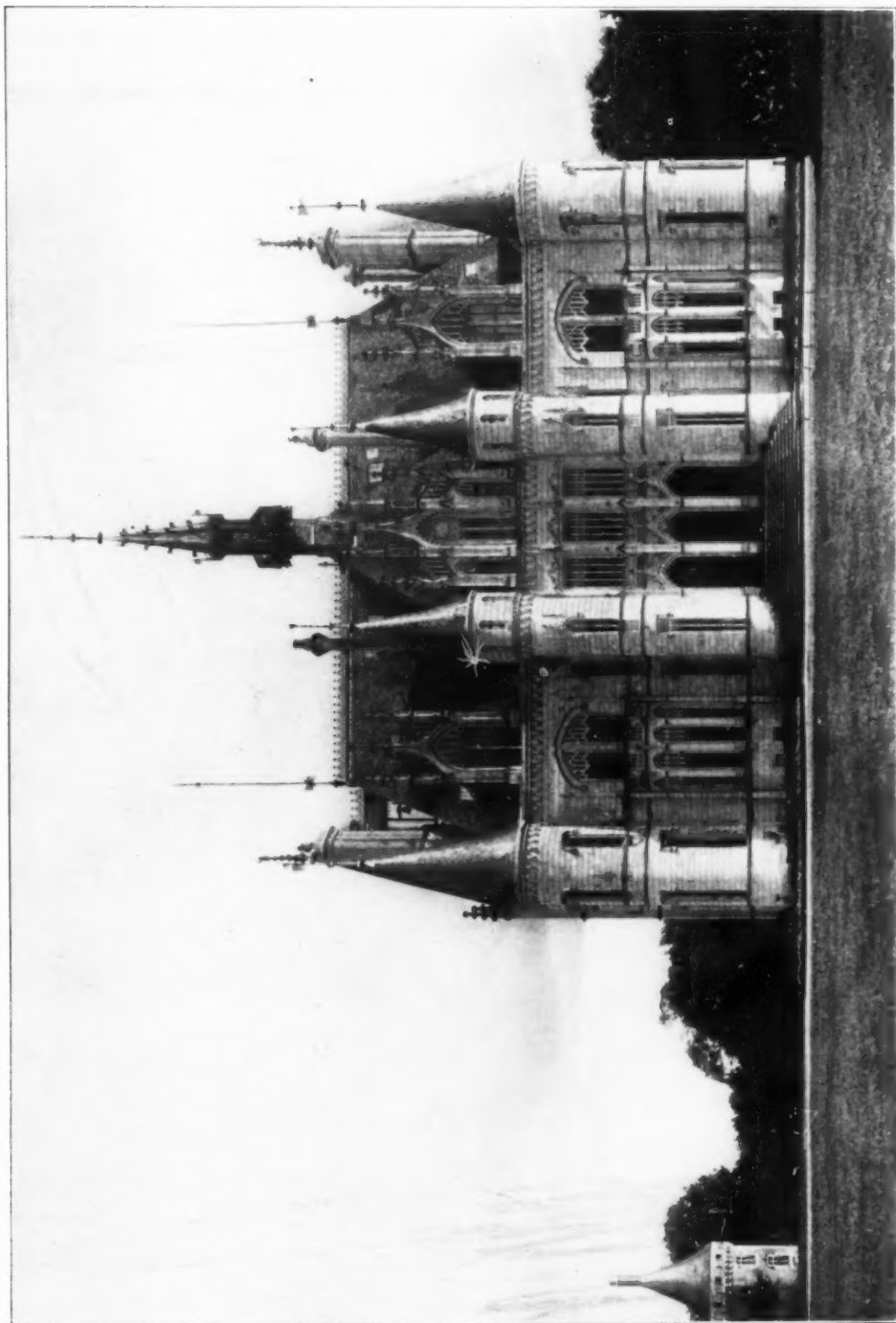
Ste. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.

think of it as a place where modern residences are to be found and studied. Yet these, during the last fifty or sixty years, have sprung up in large numbers on the banks of the Loire, and whilst traveling in that delightful part of France he would do well to note them, in order to make a comparison between the work of the past and that of the present.

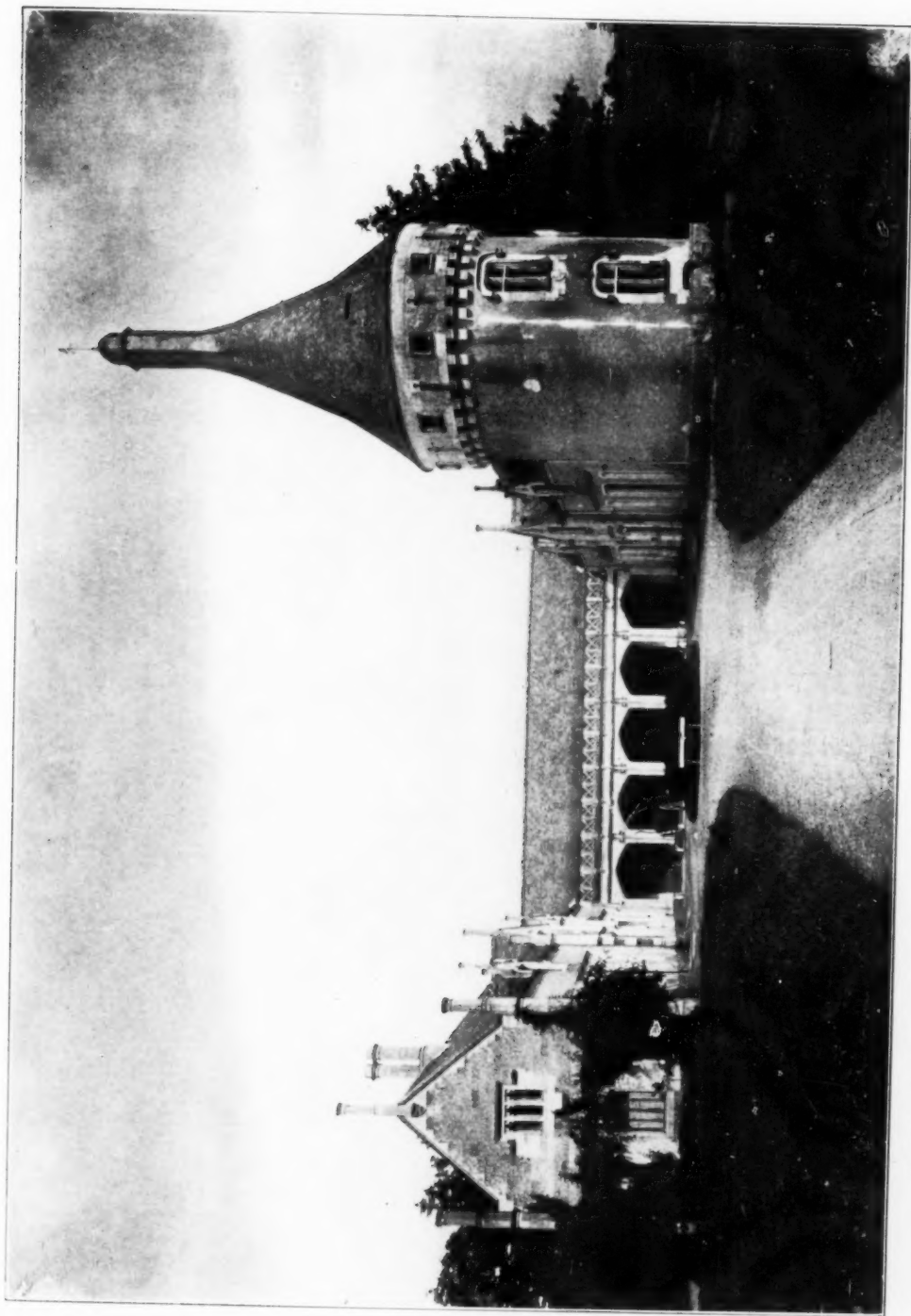
During my last sojourn in Touraine I made a point of visiting both the new

This superiority can best be seen when the old and the new are side by side, as, for instance, in the case of a building which has undergone restoration. Even at Blois and Cheverny, where the most competent French architects were employed to make good that which had been destroyed either by Time or Man, the inferiority of modern work is woefully apparent. One naturally inquires into the reason for this. "C'est parce que la



THE ENTRANCE AND PRINCIPAL FAÇADE—CHÂTEAU DE COMACRE.
Stc. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.



THE OUTHOUSE, SHOWING ONE OF THE TOWERS OF THE OLD CHÂTEAU—CHÂTEAU DE COMACRE.
Ste. Catherine de Fierbois, Touraine.

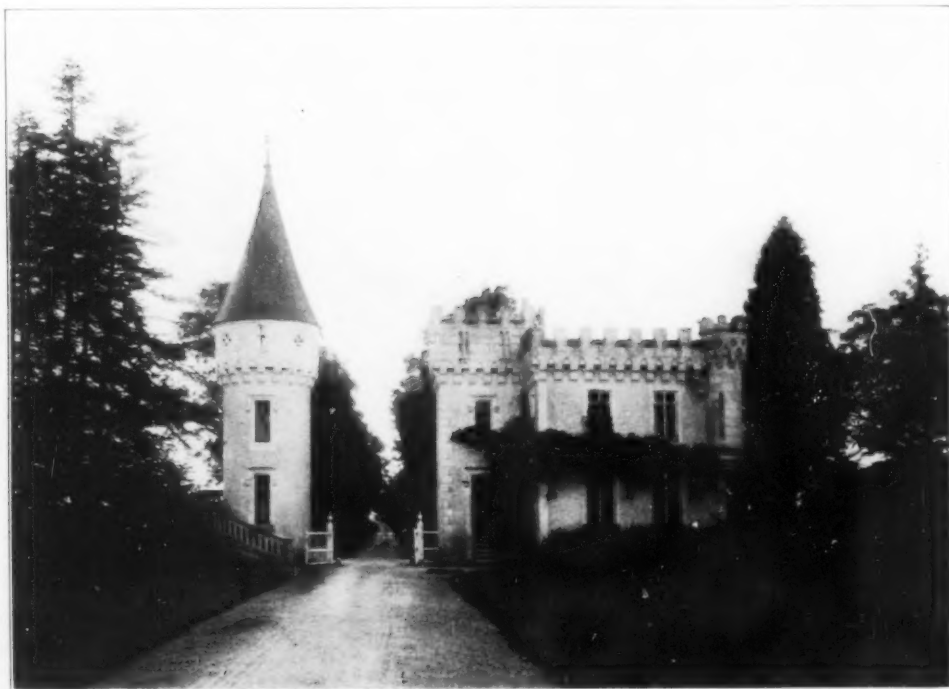
M. Châteigner, Architect.

main-d'oeuvre est trop chère aujourd'hui"—"It is because manual labor is too dear nowadays"—I was repeatedly told. But that is only half the truth. The costliness of labor explains much, but it does not explain the decline in taste.

If you would have an example of this decadence even more striking than that to be observed at any of the châteaux which have required restoration (and

failed to inspire the architect of the modern house.

Before entering on a description, however, I must give a few necessary details about the position and locality of Comacre, as well as about the families who have owned the estate, one of the finest in Touraine, during the past three hundred years. It is situated near Sainte Catherine de Fierbois, a small village which is reached by driving from



ENTRANCE TO THE PARK—CHATEAU DE COMACRE.

Ste. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.

where is the château which has not had to undergo that painful operation?), I should recommend you, when on your next visit to France, to go to the Château of Comacre. There you will find an entirely modern building, built in a style which is said to be that of an English manor-house of the fourteenth century. The ancient château that it replaced has been swept away, with the exception of a single tower, a small yet important vestige which, unfortunately,

Sainte Maure, the nearest railway station. The country—extremely fertile and well-wooded—is full of traditions and rich in ancient monuments. It was the scene of some of the exploits of Charles Martel, who, after defeating the Saracens on the Landes of Miré, in 732, pursued and exterminated them in the woods of this part of Touraine. In returning thanks to Heaven for this victory, he is said to have deposited his sword in a little chapel which stood in

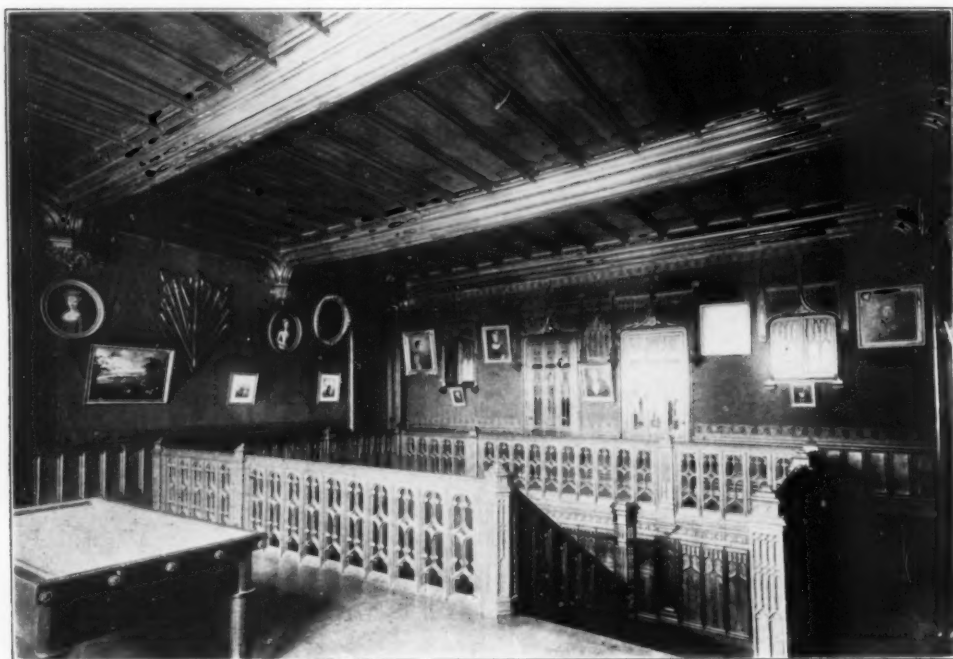


THE VESTIBULE AND STAIRCASE—CHÂTEAU DE COMACRE.
Ste. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.

the midst of a wood, on whose site Sainte Catherine was afterwards built. There it remained forgotten up to 1735, when a miracle once more drew attention to the relic, until Jeanne d'Arc, guided by her "voices," paid a special visit to Fierbois to take possession of it. With this sword, tradition says, the Maid of Domrémy drove the English out of France. In recognition of this service, Charles VII. rebuilt the chapel of Sainte Catherine de Fierbois in the Flamboyant

the Comacre family, into whose possession it came during the first half of the sixteenth century, and who owned it until 1812. In that year Louis Charles de Comacre sold it to a M. de la Haye. Once more, in 1838, it changed hands, the new owner being François Henri Antoine, Marquis de Bridieu, who, however, did not keep it many years, since we find that he sold it in 1845 to Maximilien Louis Charles Lignaud, Marquis de Lusac, and to his wife, Marie Amable An-



THE PICTURE GALLERY IN THE UPPER STAIRCASE HALL—CHÂTEAU DE COMACRE.
Ste. Catherine de Fierbois, Touraine. M. Châteigner, Architect.

style of the fifteenth century. This building, which is one of the finest of its kind in the whole of Touraine, and which must not on any account be missed whilst you are at Comacre, was completed either during the reign of Charles VIII. or under Louis XII., judging by the ermines of Brittany which are to be seen here and there on the building and by the charming wooden altar in the choir decorated with the arms of France and Brittany. The adjoining estate of Comacre received its name from

tonie de Rouën de Bermonville. Up to this date the ancient château of Comacre had served as a residence for the owners, but it then became necessary to rebuild, owing, I believe, to the almost total destruction of the old house by fire; so the Marquis de Lussac set to work to find an architect who was capable of planning a dwelling on a particularly luxurious scale, such a house, he hoped, as did not exist anywhere in this part of the country. A man of immense wealth, he determined that he

would have what he wanted no matter what it cost him, and such, in fact, was the tenor of the orders which he gave to M. Châteigner, a well-known architect of Amboise, who was selected to see the work carried out.

The building of this château, small though it is compared with some of the other country houses of Touraine, took no fewer than ten years, during which time the workmen were almost constantly occupied. The architect chose a

the most symmetrical lines; it was to be an oblong building, with the corners terminated by round towers, the central entrance flanked by similar towers, and the whole surmounted by a central belvedere and spire. To this, in itself, there would have been no objection had the proportions of the château been good, and had it presented a less stiff, less metallic appearance than it does. Viewed from no matter what position, it is never a pleasing building, for the simple reason



THE DRAWING ROOM—THE PORTRAITS ARE OF THE FIRST OWNERS OF THE CHÂTEAU DE COMACRE.

Ste. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.

site not far from that of the old château, a single tower of which, as I have already said, remained standing. This he utilized as part of the out-houses; he added to it the stables, coach-houses, and a small house for the farm-bailiff, a house which many people, if they had the choice, would select as a residence in preference to the château itself. In planning the Marquis de Lussac's house, the architect decided to construct it on

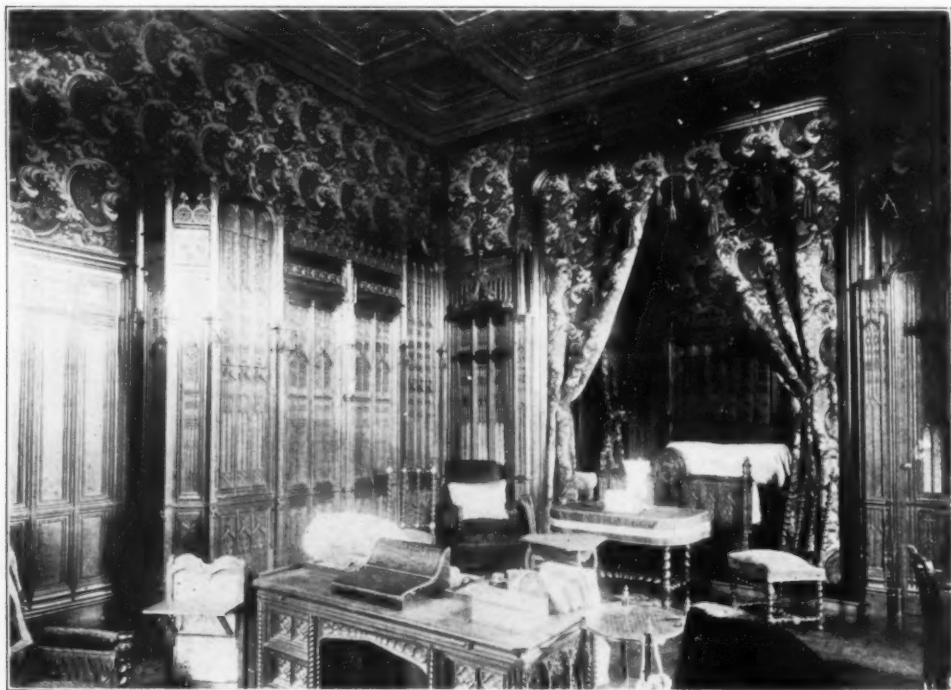
that it lacks the essential qualities of the style it is supposed to imitate. Ornate and costly it is without a doubt, but one would have preferred to have seen a little less ornamentation and a little more evidence of a sound knowledge of the architecture of the period which it was intended should be copied.

Having once passed through the intricately carved doors, one's impression, however, is more favorable. Here,

again, there is great lavishness of decoration. The vestibule and staircase, in dark, well-seasoned oak, like all the woodwork in the château, is delicately carved, and similar care has been shown in the ornamentation of the double drawing-room, the Marquise de Lussac's bedroom, and the dining-room. In these and other rooms nearly all the furniture has been specially made from designs furnished by M. Châteigner. Despite the lavish carving and decoration which

what the modern French architect produces not only in Touraine, but in other parts of the country when he attempts to work in an ancient style, will probably never be exactly known; but it is estimated that the Marquis de Lussac, who died on July 13th, 1878, expended not far short of \$300,000. So, at any rate, I was informed by the representative of his son, the present owner.

In one respect Comacré cannot be harshly criticised. However much one



THE MARQUISE DE LUSSAC'S BEDROOM—CHÂTEAU DE COMACRE.

Ste. Catherine de Fierbois, Touraine.

M. Châteigner, Architect.

can be seen on all sides, the interior of the château is not as uncomfortable as might be supposed. There are, indeed, several rooms which are exceedingly home-like, these including the Marquise de Lussac's bedroom, the drawing-room (on the walls of which are portraits of the first owners of the château), and the little picture gallery at the top of the staircase.

The cost of building this French château, which is a typical example of

may be inclined to find fault with the manner in which the château has been built, one can have nothing but praise for its setting. The park, with its picturesque lake and its bosky nooks and corners, is admirable. Nature has been allowed to have more than half her way, and the result forms a striking contrast to the stiff and formal parks which are usually to be found around French châteaux.

Frederic Lees,
Officier de l'Instruction Publique.

The Northern Trust Company's
New Bank Building

CHICAGO

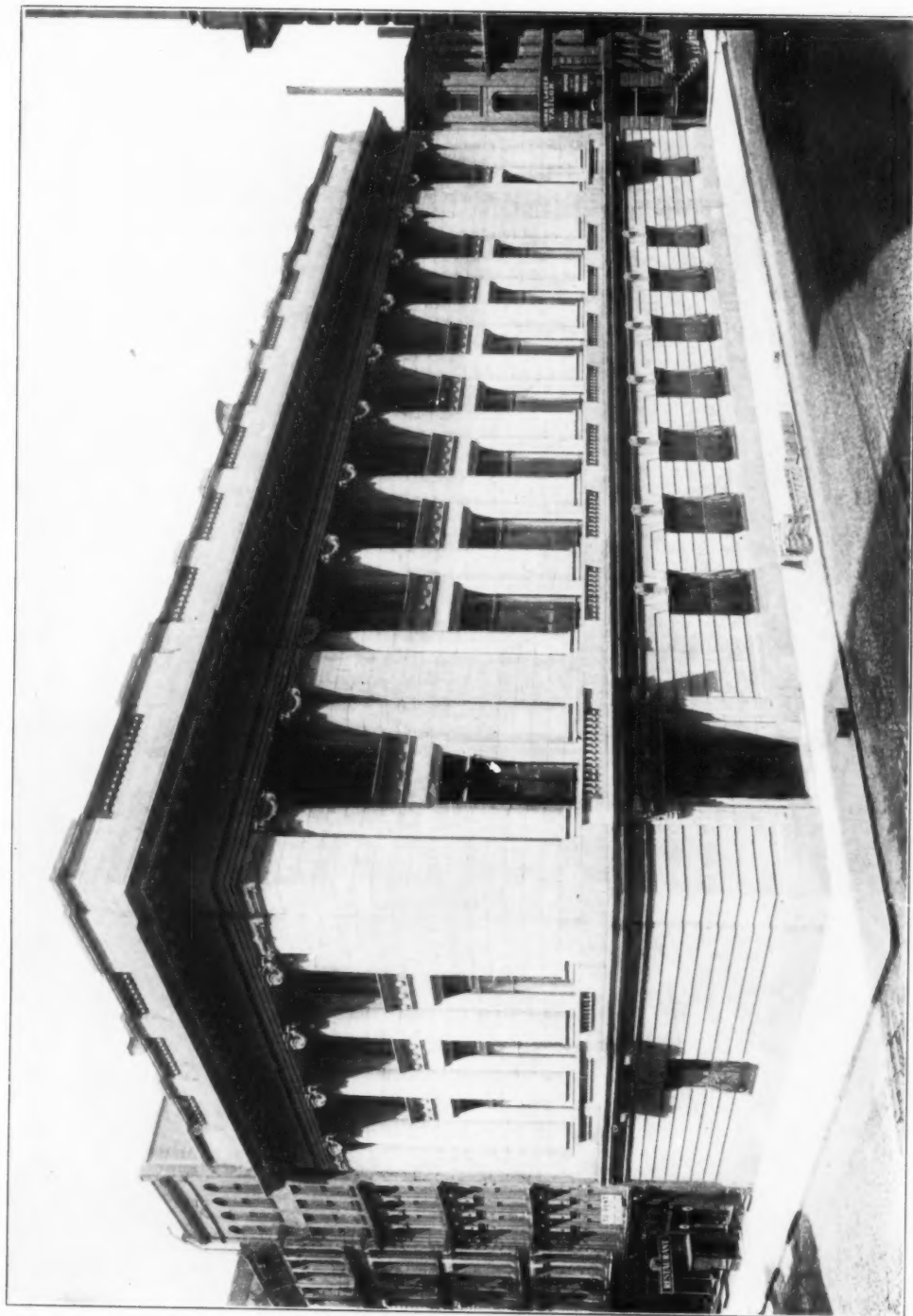
FROST & GRANGER, Architects

Mr. Hartman Kuhn's House

DEVON, PA.

HORACE TRUMBAUER, Architect

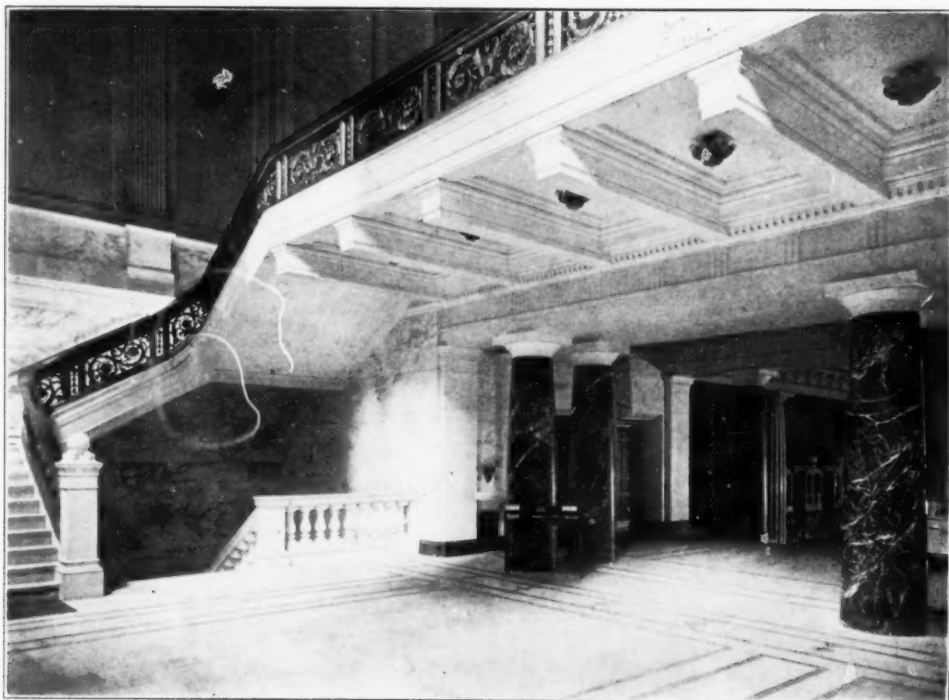




Chicago.

THE NORTHERN TRUST COMPANY'S NEW BANK BUILDING.

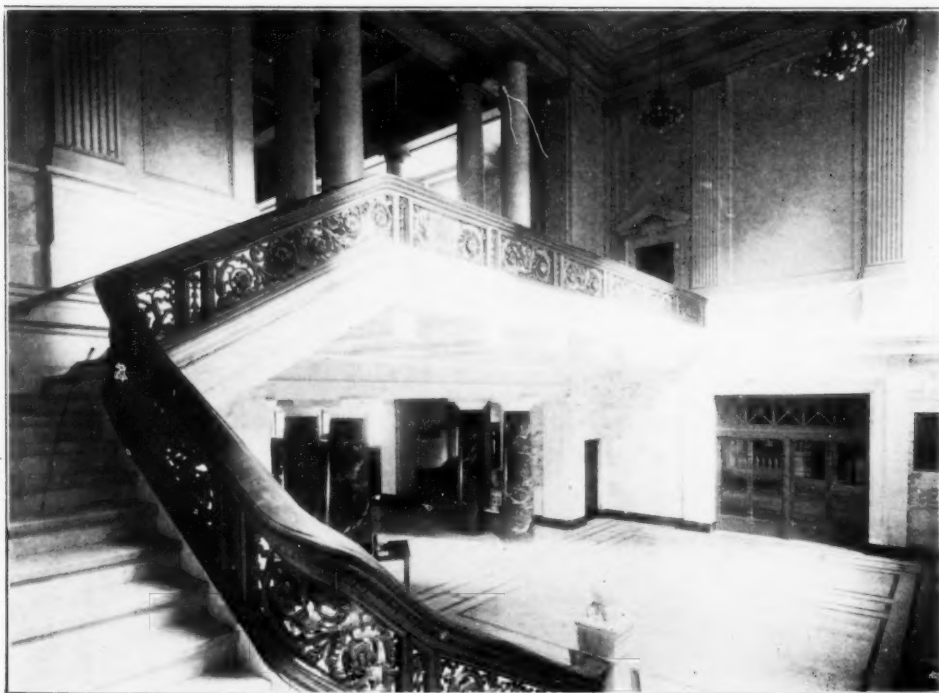
Frost & Granger, Architects.



Chicago.

NORTHERN TRUST COMPANY—STAIRCASE TO MAIN FLOOR.

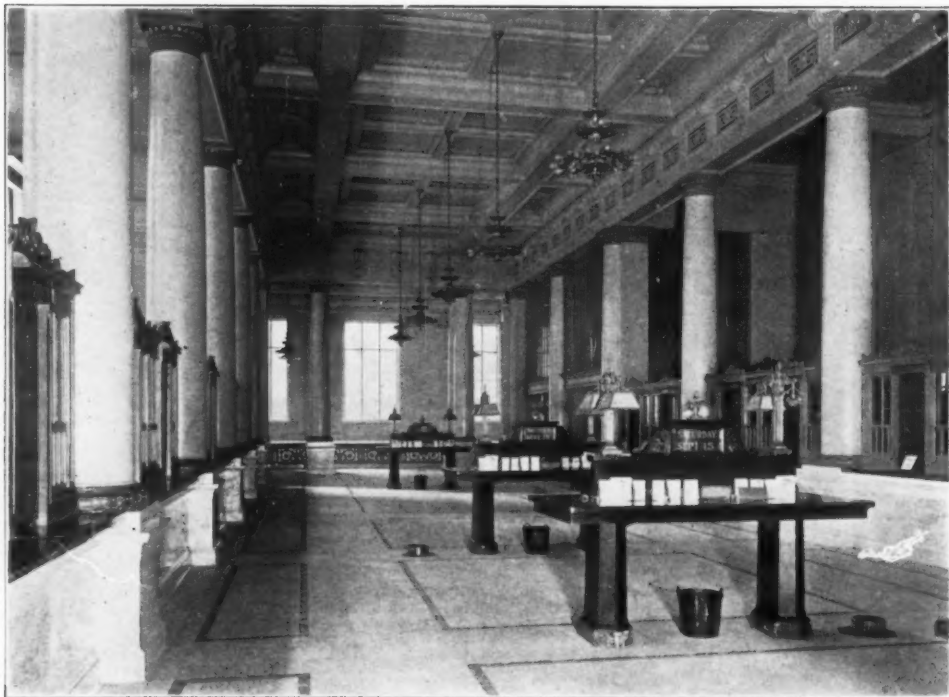
Frost & Granger, Architects.



Chicago.

NORTHERN TRUST COMPANY—VIEW LOOKING UP INTO MAIN FLOOR.

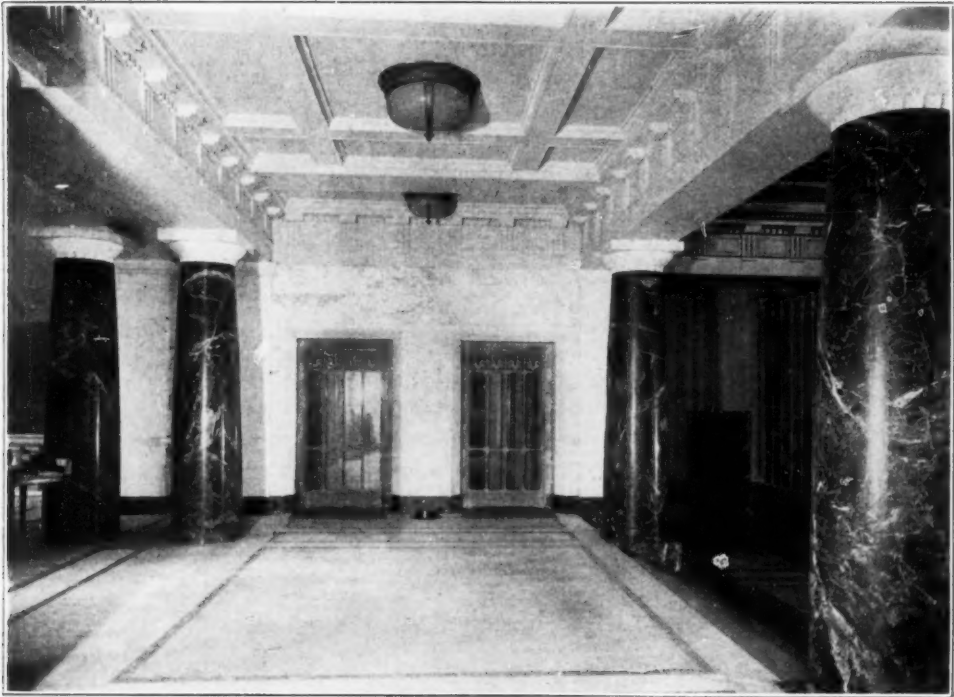
Frost & Granger, Architects.



NORTHERN TRUST COMPANY—BANKING ROOM ON MAIN FLOOR, LOOKING TOWARD
Chicago. STAIRCASE. Frost & Granger, Architects.



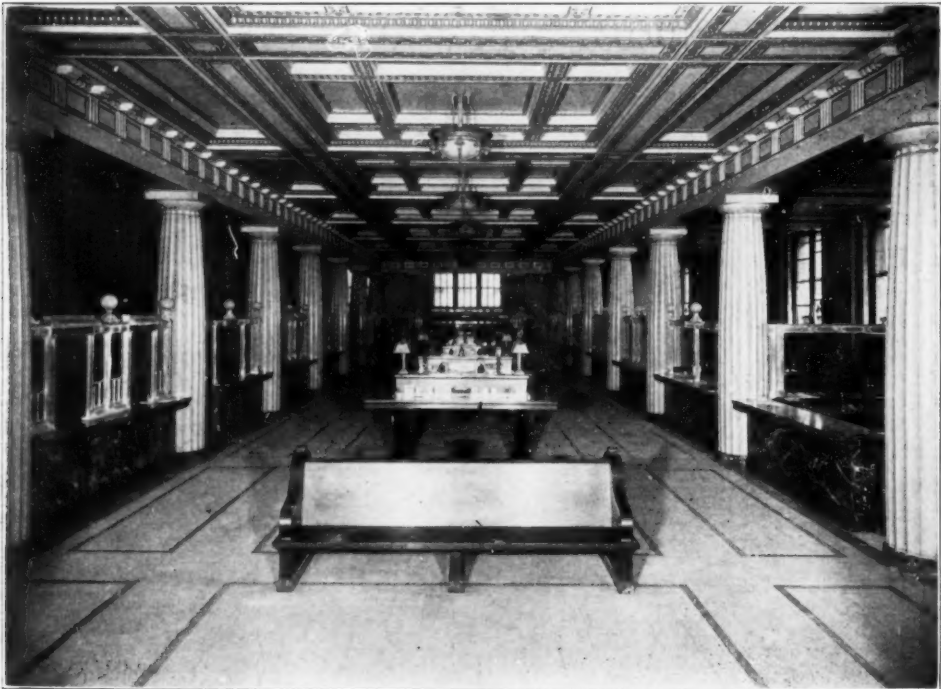
NORTHERN TRUST COMPANY—BANKING ROOM ON MAIN FLOOR, LOOKING TOWARD
Chicago. THE BANKING SPACE. Frost & Granger, Architects.



NORTHERN TRUST COMPANY—BASEMENT CORRIDOR.

Chicago.

Frost & Granger, Architects.



NORTHERN TRUST COMPANY—BANKING ROOM IN BASEMENT.

Chicago.

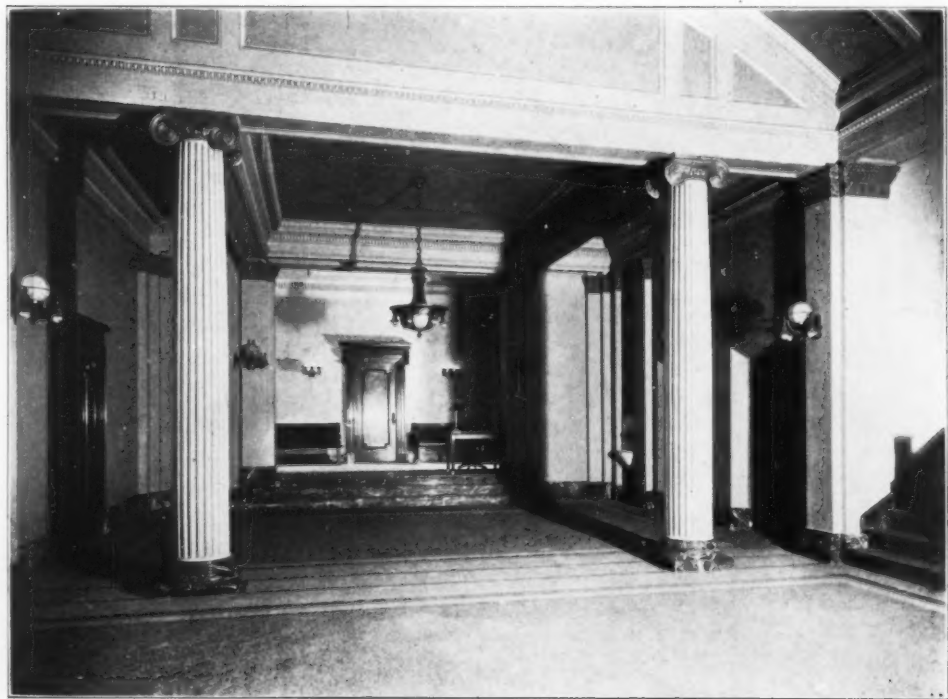
Frost & Granger, Architects.



NORTHERN TRUST COMPANY—BANKING ROOM ON SECOND FLOOR.

Chicago.

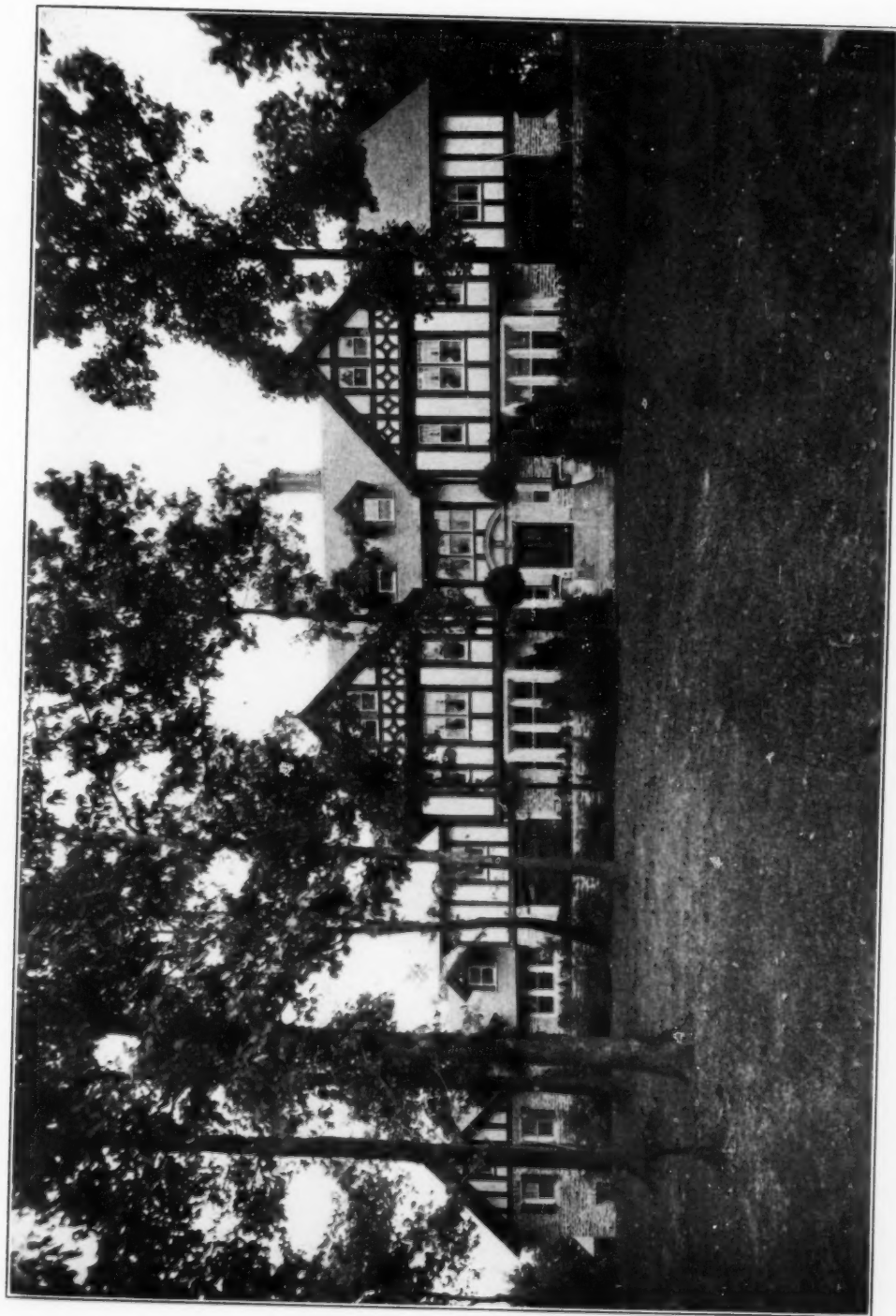
Frost & Granger, Architects.



NORTHERN TRUST COMPANY—SECOND FLOOR CORRIDOR.

Chicago.

Frost & Granger, Architects.



MR. HARTMAN KUHN'S HOUSE—VIEW OF FRONT AND TERRACE.

Devon, Pa.

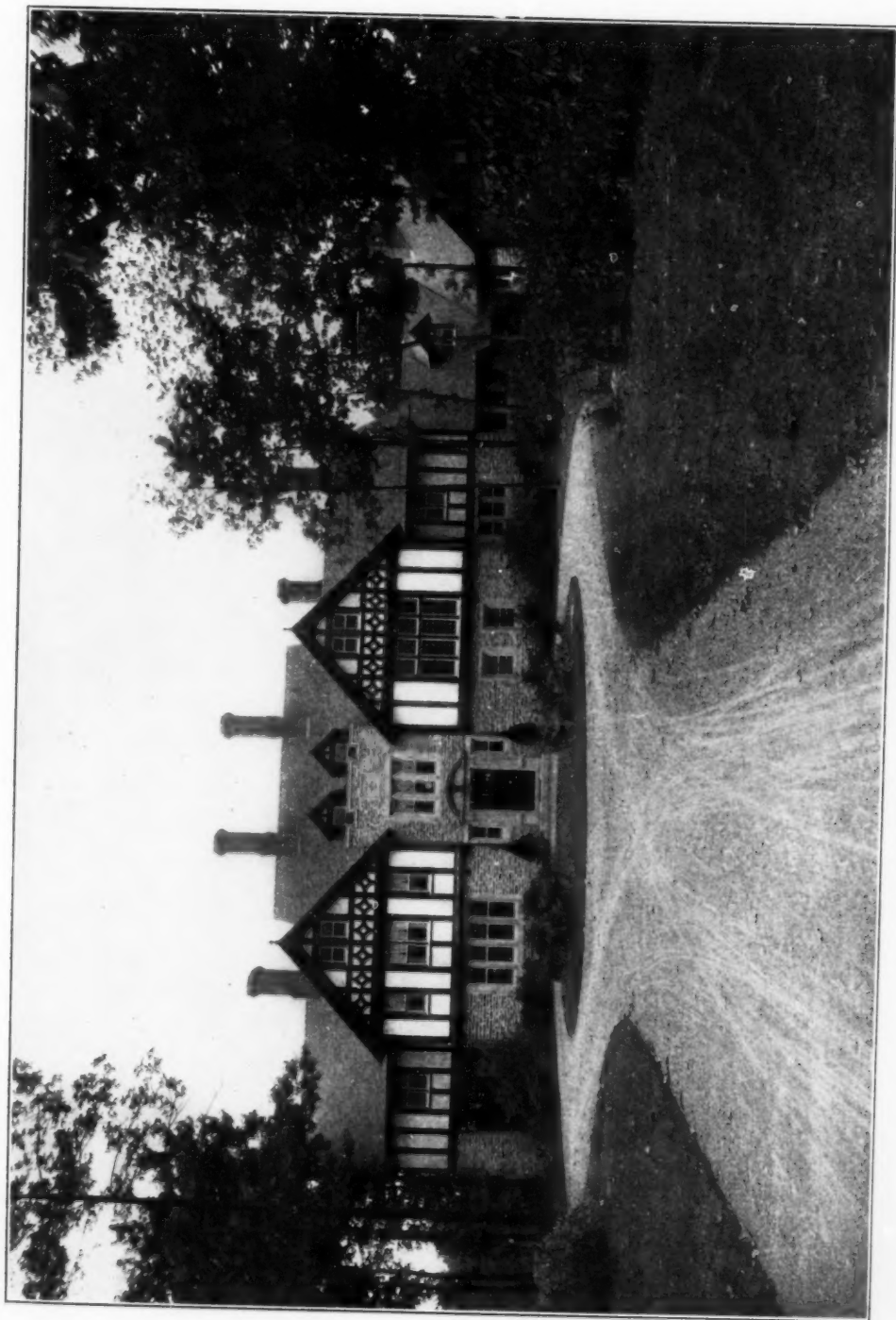
Horace Trumbauer, Architect.



MR. HARTMAN KUH'S HOUSE—NEARER VIEW OF FRONT.

Horace Trumbauer, Architect.

Devon, Pa.



MR. HARTMAN KUHN'S HOUSE—REAR VIEW.

Devon, Pa.

Horace Trumbauer, Architect.



MR. HARTMAN KUHN'S HOUSE—VIEW OF REAR AND SIDE.

Horace Trumbauer, Architect.

Devon, Pa.



MR. HARTMAN KUHN'S STABLES.

Devon, Pa.

Horace Trumbauer, Architect.



FAIENCE WAINSCOT IN THE PALM ROOM OF THE HOTEL DEVON, NEW YORK CITY.

Isaacs & Harder, Architects; W. P. MacDonald, of Rookwood Co. Staff, collaborating.

Architectural Faience

In a recent number of the *Architectural Record*, Mr. Herbert Croly has fittingly closed a series of instructive articles upon the development and use of terra cotta by a discussion of the possibilities contained in the successful introduction in manufacture of the processes of coloring the material by means of applied glazes.

article, so far as it deals with the general question of color in architecture, is to supplement what has already appeared upon the subject by certain considerations growing out of the development of the product known as faience, leaving to professional judgment the assigning to this material of that precise place in the scale of usefulness which its particu-



FAIENCE LUNETTE—MEETING OF ST. DOMINICK AND ST. FRANCIS.
Loggia St. Paul, Florence. Andrea Della Robbia, Sculptor.

Mr. Croly has left little occasion for touching upon those questions of architectural propriety which are involved in the use of color in connection with external form. Obviously there is no occasion for discussing it as a new element in interior design.

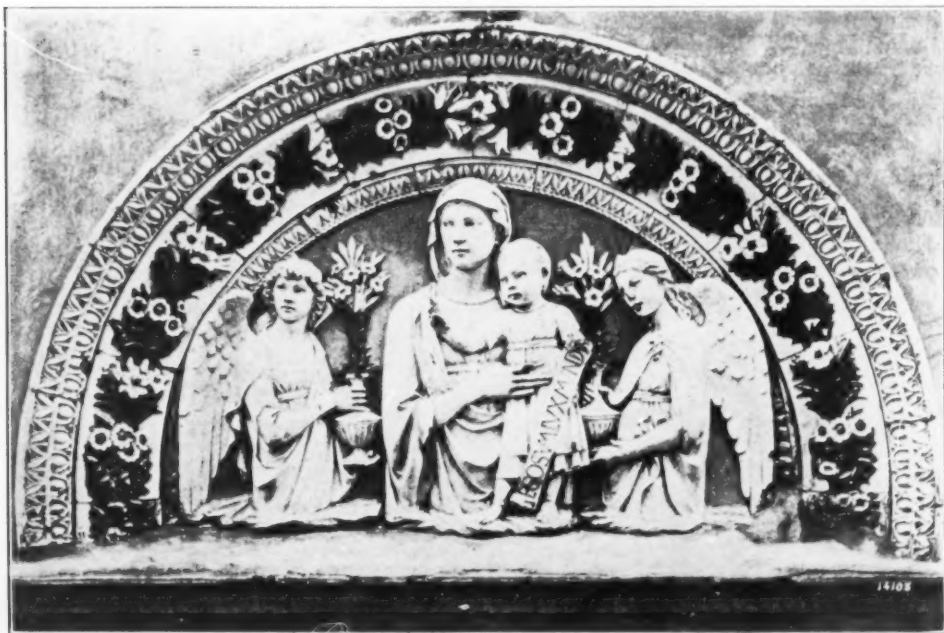
The purpose, therefore, of the present

lar qualities and characteristics may suggest.

While faience may in a sense be regarded as belonging to the general classification of work in colored glazed terra cotta, there is a fundamental distinction between it and what is properly described by the latter name, the apprecia-

tion of which has important bearing on the successful development and use of this class of materials. It is one of more immediate moment, especially to intelligent use, than differences of methods in manufacture and technical distinctions. The latter will be noted on a subsequent page, together with mention of the results which have been achieved in faience up to the present time, but for the moment it may properly pursue the general considerations raised in the last article to invite attention to certain other

In other words, to make it commercially practical. This, it is to be inferred, also involves the question of its successful use under and through the prevailing system of competitive bidding between manufacturers, as provided by the alternative form of specification usually employed for that purpose. Unquestionably, however, there must be an almost identical similarity in the effects of color and glaze produced by different manufacturers. Otherwise, it is difficult to see how the prescribed conditions of a



FAIENCE LUNETTE—ANGEL, CHILD AND TWO SAINTS.

Via Dell'Agnolo, Florence.

Andrea Della Robbia, Sculptor.

questions in the use of colored material of this kind, assuming that professional readers at least are already somewhat familiar with what is produced in it. These relate to the point of view which will get from it the full measure of the qualities of value and decorative interest which it has to offer.

In the last article mention was made of the effort of manufacturers to reduce the cost of colored terra cotta to the limits which will enable it to be widely used in competition with other materials.

design could be realized as to quality of color and texture in the material of one manufacturer as well as in the material of another. This implies a technical standard on some tangible basis.

That up to a certain point the manufacturers of colored terra cotta will realize a certain identity of results is altogether probable. At what point it will stop may be made clear by alluding to the character of results attained in faience and to what causes they owe their origin. Inci-

dentally this will also establish that essential difference between the two materials affecting the point of view from which the consideration of each should be approached.

The most notable thing about faience is not only the much greater range of colors it offers than terra cotta, but the presence in these colors of that indefinable something which we call "quality;" professional readers need no definition of the term as generally used in art; the layman may identify it as that

circumstances: first, that the present manufacturers began work as artistic potters and craftsmen, having Art as an ideal, and being concerned almost entirely with problems of decorative effect in colored glazes. In some instances, notably that of the Rookwood Pottery, the widest latitude was allowed among the workers for individual artistic expression in the pottery and decorative specialties produced. The records of the Rookwood Co. during the past twenty-five years show over two thou-



MADONNA AND CHILD.

National Museum, Florence.

Andrea Della Robbia, Sculptor.



ADORATION.

Verna.

Lucca Della Robbia, Sculptor.

characteristic in which, for instance, unpleasant harshness and crudity are not only avoided, but the effects produced are attended with a positive charm not readily described. Perhaps the word "sympathy" may express it. This quality may be found in colors of the strongest brilliance and carrying power as well as in tints of the subtlest delicacy.

The realization of this "quality" in the work of our American faience manufacturers is attributable mainly to certain

sand trials for color and quality of color. This accumulated technical knowledge has been turned into the production of a colored glazed material for architectural use. To the extent that this may illustrate in varying degree the course of development among the present American manufacturers, it may be said that the material they are now offering the architect for the execution of his special designs represents the accumulated experience of a staff of highly trained



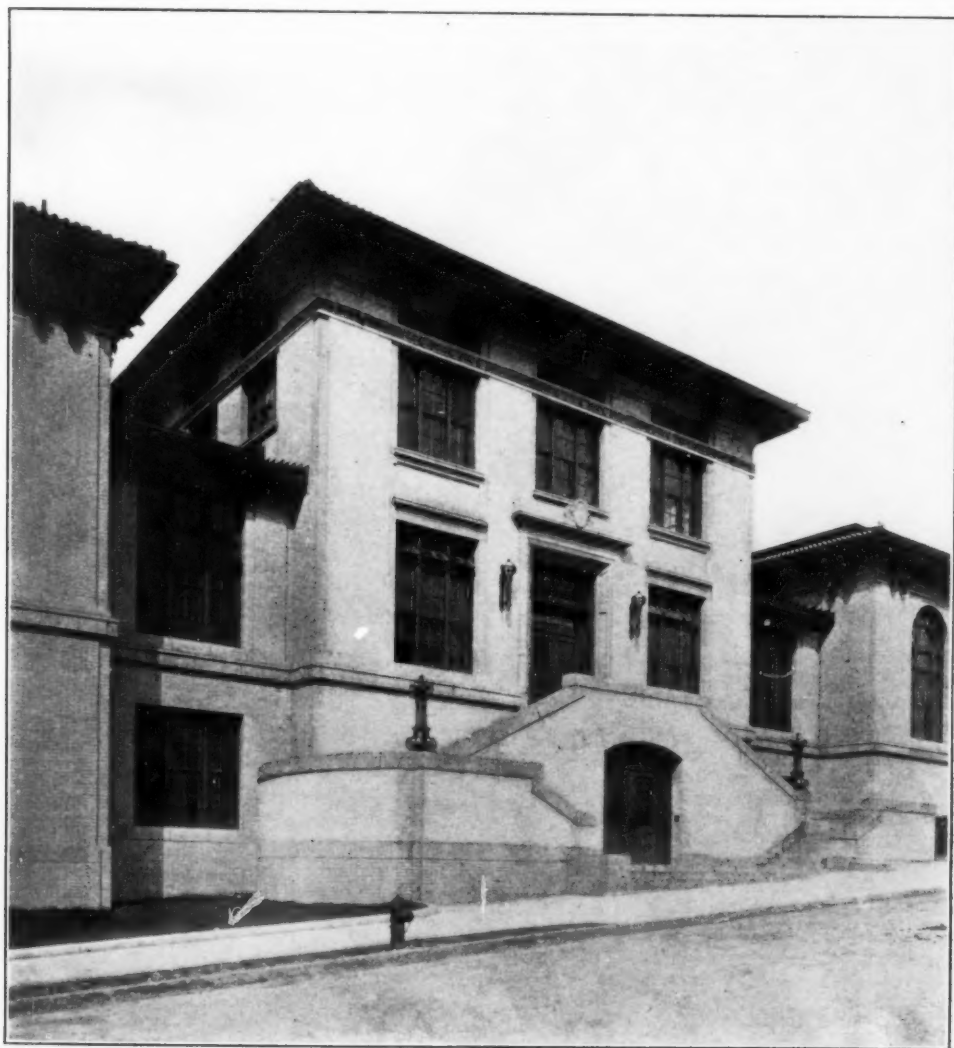
THE WEST STREET BUILDING, NEW YORK CITY.

Cass Gilbert, Architect.

This building, now nearing completion, has an exterior of polychrome terra cotta, the main entrance and elevator halls of the ground floor being elaborately finished in Rookwood Faience.

artist-craftsmen working in close association with scientific technicians who have created their own precedents in the technology of ceramics. To maintain an atmosphere and surroundings which will

of commercial profit to that of technical and artistic results. This can hardly be looked for with reason in the business of terra cotta manufacture as a whole. One does not deny the possibility of develop-



MAIN ENTRANCE, FIRST GROUP OF BUILDINGS OF THE CARNEGIE TECHNICAL SCHOOLS, Pittsburgh, Pa.

Palmer & Hornbostel, Architects.

An effective application of faience has been made in the use of Grueby Tiles for the colored band over the second story windows.

hold together an organization of this kind, with its interests and ideals, means a sustained policy on the part of the manufacturer of subordinating the aim

ing a purely commercial material to a high degree of acceptability for many important applications. On the contrary, several recent examples of what

can be done with it in certain exterior uses testify this, and promise still finer results under the legitimate aim purely of commercial profit. Yet the realization of those splendid possibilities which are suggested by a fully developed colored material under an artistic and technical control assuring the most effective collaboration by the manufacturer, is undoubtedly reserved to the



Detail of Faience Fountain in the Prince George Hotel.

Howard Greenley, Architect.

C. J. Barnhorn, Sculptor.

producer of faience rather than of purely commercial terra cotta. It is particularly true of the more intimate uses involved in interior applications. The qualities of color and surface texture in faience are already leading to its association with the finest marbles and bronze, and in some cases its substitution with entire consistency in richness of effect for these much more costly and less plastic materials.

The foregoing suggests that the manufacturers of a highly developed

product of this kind should be regarded as in a somewhat different relation to the architect than that merely of a sub-contractor for a general type of material. Speaking from his own experience in introducing faience to the notice of architects, and venturing it on behalf of manufacturers generally, the writer is glad to acknowledge the appreciation of the fact which has been shown by the members of the architectural profession. Many of them have been quick to realize that no two manufacturers of faience will ever produce results identical in the quality of decorative interest, their products being fundamentally the outcome of artistic impulses, and to that extent involving an individuality in the work of each not characteristic of more strictly commercial materials. Hence the architects in question select some manufacturer for exclusive specification at a price agreed upon after direct negotiation, and, if they prefer, the taking of competitive estimates.

The practical methods of faience manufacture differ from those of glazed terra cotta in certain essential points. Having a common origin as material of a general type, which may be placed, as to its European sources, as far back as the eleventh century. Development during the early Renaissance led finally to two kinds of colored glazed wares that were of wide technical divergence. One of these furnishes what might be called the historical precedent for glazed terra cotta of the kind produced to-day; the other for faience; the use of both by the architects of the period supplying the precedent which the modern architect has for their employment, and which, if it is a limited one, is chiefly so in all probability from the restricted range of technical mastery among the manufacturers of the time. It cannot be doubted that had the scientific knowledge existed among them for the production of glazes having the softness to the eye and touch of the non-reflecting mat surfaces of the faience of to-day, with their richer and more sympathetic qualities of color, the architects and sculptors of the time would have been quick to avail themselves of such a medium, in preference

possibly to the somewhat glassier textures which, even with such masters as the Della Robbias, represented their most advanced technical knowledge. The artistic genius of these men ought not to obscure the fact that a medium superior to anything they enjoyed in this line, in the possibilities it offers, is awaiting the



Wall Fountain in Rookwood Faience; Palm Room of the Prince George Hotel, New York City.

Howard Greenley, Architect.

C. J. Barnhorn and W. P. MacDonald, of Rookwood Co. Staff, Sculptors.

man who can make an equally telling use of it.

From the eleventh to the fourteenth centuries inclusive, colored and glazed terra cotta was used quite extensively in southern Europe for certain minor but artistically important features in the

decoration of buildings. It was not commonly employed as a structural material, properly so called. The method of coloring was identical in principle with that now being employed in the manufacture of modern terra cotta. A fine white clay mixed with water was first applied to the surface of a coarse, yellowish clay body. This was afterwards covered with a transparent colored glaze, the intermediate coating of white clay being necessary to preserve the purity of color in the glaze, otherwise adversely affected by the color of the under body, which, under a translucent glaze, takes on a dark muddy quality. The modern method in terra cotta manufacture differs in the elimination of one firing, the earlier work requiring two, but the principle is substantially the same.

If we except the Hispano-Moresque wares as not properly European, it was not until towards the close of the fifteenth century that a method was discovered for producing opaque glazes which could be applied directly upon the body clay without the intervening coating of white clay or "slip," and which opened up a very much wider scope of color and artistic effect. The origin or revival in Europe of this class of wares is commonly attributed to Lucca Della Robbia—certainly the successful development of them to a point where they could be fittingly used for important applications in association with other rich material is due to his efforts. This opaque glazed work came to be known generally as "Faience," and particularly as "Maiolica," in distinction from the "Mezza-Maiolica" or colored glazed terra cotta and pottery produced under the earlier method. The word "Faience" is regarded by the best authorities as originating in a French translation of the name of an Italian town, Faenza, which was noted for its production of the true Maiolica at an early date, the term "Faience" being used to describe its wares, and technically identical types. In France the term was subsequently extended to cover certain "slip" decorated and glazed wares, such as those of Limoges, but in all cases it was asso-

ciated only with a high-class artistic product. The dictionaries limit the term to wares coated with opaque glazes.

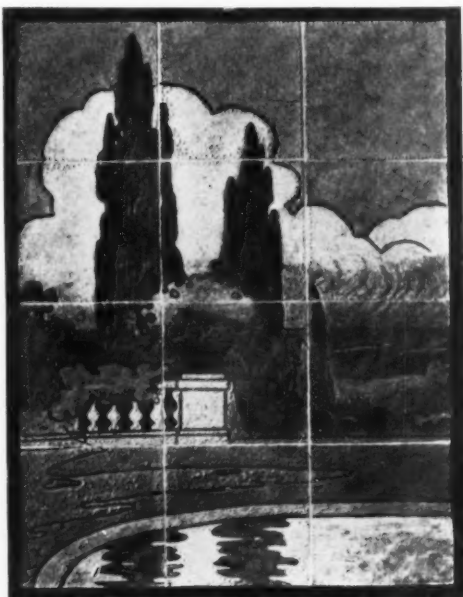
In the architectural faience produced in America by such manufacturers as the Rookwood Pottery, Grueby Faience Co. and Hartford Faience Co., the opacity of the glazes is not occasioned by the admixture of tin, as in the Italian maiolica, but by basic elements combined in such proportions as to produce opacity through minute crystallization in the glaze under certain conditions of firing. The surface is technically known as "mat glaze," and the effects are not to be confounded with those of the pottery wares properly known as maiolica or majolica, particularly the modern work which passes under the name, in certain cases quite illegitimately. Dull or mat glazed commercial terra cotta can hardly, from the opacity of its glaze, be included in a classification, the descriptive title of which was evolved to designate a primarily decorative and artistic crafts-product; while of course terra cotta in which the surface has been dulled by sandblast after firing does not fall within the technical definition.

It may be added that there is nothing in the scientific principles of faience manufacture, nor the nature of materials used, to render it less sound than terra cotta in its aspect as a fire and weather resistant, its tensile strength, or other valuable property. During what may be described as the experimental stage in America, the range of colors which could be produced at the very high firing temperatures necessary to realize an equal if not superior durability, was comparatively limited; but it has proved so extensive under further experiment as to make the lower degrees of heat with their soft bodies and glazes unnecessary to realizing an acceptably wide scope.

The range already attained under high fires, includes: pure and variously toned whites, ivory, yellow, gray, brown, green, blue, purple, red, violet and black, in many different shades and qualities of each, there being sometimes four or five of one color. The reds are limited both by difficulty and relatively greater cost, but several shades are now being suc-

cessfully produced, the most brilliant of which has about the intensity of color in the best red brick. A harsh purplish cast which has hitherto attended any degree of intensity in this color has been finally overcome, and a warm shade attained of most agreeable quality.

The textures associated with these colors are often of marvelous richness and variety. Sometimes they appeal to the sense of certain flower and leaf growths; in other cases the sympathy of the richest leathers; again one may find in certain colors the surface



Decorative Panel in Grueby Faience Tiles, Designed by A. Le Boutillier, of the Grueby Co.

interest of quartz, with its suggestion of crystalline structure, while variations which occur in the firing may incline toward the qualities of old marble or the patina which age gives to the best bronze; always, however, a suggestion merely, associated with qualities peculiar to faience and not found in other material. The slight element of chance with which these are associated involves some handicap in realizing exactly the prescribed conditions of a color scheme, but it contains compensating advantages which a more mechanically exact ren-

dering would not give; and the best appraisal of the balance of advantage and disadvantage is the continued and increasing use of faience by well-known architects, who were the pioneers in an application of material which involves some responsibility.

The use already made throughout the New York subway system, together with that of colored terra cotta for the simpler stations, is understood to be practically assured in the vastly more extensive routes planned, and is at once a testimonial of the satisfactory results attained and of the reasonable cost of each material. Faience is naturally higher priced than colored terra cotta, from various elements of cost, among which are the two firings required as against the one employed for terra cotta; but as offered to-day, it is in no sense a prohibitive priced product, and experiments are constantly pointing out new directions in which the cost may be reduced. It is not probable that faience will ever be extensively used in the general run of cheap building operations, but it is certain to attain a very wide and dignified use in connection with the better class of public buildings and private residences.

Instances of modern use occur with increasing frequency in France and other countries of continental Europe, while in England it has attained considerable popularity, and has been employed liberally for the decoration of hotels, banks, and other public buildings of the first importance. The English faience, however, while in some cases of superb technical perfection in body and glaze, often shows the candy-like slickness of texture and uninteresting qualities of color that are apt to be associated with a ware which is the product of perfected technical formulas uninspired by art.

In America fewer applications of equally extensive scale have been made as yet. Owing to the production of faience in this country originating among manufacturers of decorative pottery, the natural development inclined at first toward the more concentrated and special uses involved in private house interiors: some of the most effective

illustrations of its finer qualities as material, if not the great majority of them, are therefore not generally available for public inspection. Within the last few years, however, following on the growth of business which has led the manufacturers to increase their facilities by adding to their pottery equipment complete new plants organized entirely for architectural work, there have been a number of applications to public buildings of more or less consequence. Among the examples which may be mentioned under this head are the following: In New York City, twenty-three Subway stations of the first class in the Borough of Manhattan, and one in Brooklyn, from the designs of Heins & La Farge, Architects; the Forty-first Precinct Police Station, Moshulu Parkway, Stoughton & Stoughton, Architects; the Lion House, Zoological Gardens, Bronx Park, Heins & La Farge, Architects; the Hotel Devon, West Fifty-fifth Street, Israels & Harder, Architects; the Prince George Hotel, East Twenty-eighth Street, Howard Greenley, Architect; the Club House for the Ancient Order of Hibernians, H. Van Buren Magonigle, Architect; the new Flatbush Avenue Terminal, Long Island R. R., Brooklyn, J. Davies, Engineer, H. F. Saxelbye, Architect; and the interior of the West Street Building, Cass Gilbert, Architect. Notable instances elsewhere occur in the Carnegie Technical Schools, Pittsburgh, Palmer & Hornbostel, Architects; the new Pennsylvania Railroad depot at Allegheny, Pa., Price & McLanahan, Architects; St. Paul's Church, Rochester, Heins & La Farge, Architects; Trinity Church, Columbus, F. L. Packard, Architect; and the new Sinton Hotel, Cincinnati, and the Seelbach Hotel, Louisville, both by F. M. Andrews, Architect, which will involve an extensive use of faience of highly decorative character for mural ornamentation. In the form of plain wall tile, faience has been used by Messrs. Carrère & Hastings for the stables of Mr. Murray Guggenheim, at Norwood Park, Elberon, N. J.; by Cram, Goodhue & Ferguson, for the power station in the new

U. S. Military Academy buildings at West Point; by Mr. Geo. B. Post for the College of the City of New York's new buildings, and by other well-known architects in applications of less importance.

On the whole, it may be said that the material has met the approval of the

profession as a contribution of value and distinct merit in the range of appropriate mediums which are offered the architect to-day for the realization of his ideas; and that the caution which at first attended its use by American architects gives weight to the indorsement it has finally received.

Sturgis Laurence.



BRONZE QUADRIGA TO BE PLACED ON THE NEW STATE CAPITOL, ST. PAUL, MINN.

Daniel C. French, } Sculptors.
E. C. Potter, }

Cass Gilbert, Architect of the Building.

(Photo. by courtesy of Jno. Williams, Inc.)

NOTES & COMMENTS

CONCRETE COUNTRY HOUSES

The Atlas Portland Cement Company has recently published a large portfolio, containing illustrations of some ninety or more country houses, in which various kinds of cement construction have been used. This is the largest and the best collection which has yet been made of the photographs of houses coming under this head; and it affords an excellent opportunity to estimate the progress which the design of cement building has been making. Architects continue to design buildings in which the peculiar advantages of cement as a material are neglected. But some progress has been made, and the present publication illustrates many extremely attractive houses situated in all parts of the country. People who are interested in the subject are recommended to secure this publication, which can be purchased from the Atlas Company for a dollar. It may be remarked in passing, however, that the title of the portfolio—"Concrete Country Residences"—covers all forms of construction, in which cement plays an important part. Ordinarily, a concrete country house would mean a house whose walls consisted either of solid reinforced concrete or of concrete blocks; but by far the largest proportion of the houses illustrated in this portfolio are of frame construction, with a coating of stucco plastered on wire lath. This method of construction is, of course, economical and has many aesthetic advantages; but it has none of the durability or the fireproof qualities of the reinforced concrete building. Attention should be called particularly, however, to the following residences, which are concrete residences in the strictest sense: The house of M. H. Knight, at Boston; that of J. R. Steers, at Mechanicsburg, Ohio; two houses at Fort Thomas, Ky.; the dwelling of Robt. Anderson, at Cincinnati, Ohio, and finally that of Mr. S. Hotchkiss, at Lestershire, N. Y.

ECONOMY IN TENEMENTS

The section of the magazine that was thus devoted to "The Tenement Builders of To-Day—A Survey of Progress in the Construction of Multiple Dwellings in the Larger Cities"—was edited by Emily W. Dinwiddie, who is secretary of the Tenement House Committee of the New York Charity Organization Society. Her contributors included, among others, Grosvenor Atterbury, who discussed the Phipps houses in an illustrated article; Ernest Flagg, whose subject was "The Best Method of Tenement Construction"; Charles B. Ball, who, as secretary of the City Homes Association, described "The New Tenement in Chicago," and F. Herbert Stead, who told of the twenty-two acres "In Midmost London" cleared and rebuilt by the Church of England. Mr. Flagg begins his article with these dicta: "No method of construction is good if it is not practical. To be practical, the cost must not be so great as to preclude a fair return on the investment." He adds that the chief benefit which should accrue from the work of the builders of model tenements is its influence in raising the standard of tenement construction by ordinary builders. "If, therefore, the model houses are so extravagantly planned that they cannot pay the usual return on the investment, they have failed at a vital point, * * * for they will not be copied by the man who is in the business to make a living." He thinks that not to give more comfort and less return, but more comfort and the same return, should be the goal—and this he believes is practicable. "It is not difficult to beat the ordinary builder of tenements on his own ground; for the most part his methods are crude, his capital limited, his plan uneconomical and his management bad." "The best method of tenement construction" is, in Mr. Flagg's opinion, fireproofing. He finds the difference between the cost of the fireproof and the non-fireproof house not more than twelve or fifteen per cent., the law requiring certain parts to

be fireproof anyway, and this is largely offset by the economy in space—through thinner partitions, etc.—of which fireproof construction permits, while the building thus constructed needs fewer repairs, lasts longer, may be made vermin proof, and the partitions, though thinner, are more sound-resisting. Indeed, it seems to him a question whether the fireproof house is not now the more economical of the two, even in New York, where the present building law is unjust in some of the restrictions put on fireproof structures.

HOUSING THE POOR

A recent magazine number of "Charities" was mainly devoted to tenement building. While the point of view was the philanthropic rather than the architectural, yet in the practical discussions of various phases of the tenement problem it was inevitable that the architectural aspect should have much consideration; and as far as this relates to interior planning it was exhaustively debated. Editorial discussion noted that "the trend in America," in attempt to obtain better housing conditions for tenement dwellers, "is now to expend the greatest effort upon securing legislative restriction and municipal or state supervision," this affecting, not new tenements only, but to some extent the old buildings, which are raised to a better sanitary condition. As the restrictions of New York State's new law are not yet ideal, it is held that an important contribution of such an undertaking as that of the Phipps houses is its demonstration of "ways of profitable construction in line with a rising standard." In Germany, as another writer points out, the problem is better understood than with us, for there is a more careful gathering of statistics and a stricter public control. The reforms there are grouped under four general heads—first, the housing of public officers and workmen in structures built or contracted for by the municipality; second, the encouragement and assistance of building associations; third, the assurance of cheap and rapid transportation to the suburbs; and, fourth, the preparation by the town council of a street and building plan of the land around the city. In some cases this is actually acquired by the town, which then builds on it or lets it out to companies; and in any case a purchaser knows what is to be the future character of the environment of his plot. In Paris the law requires fourteen cubic feet of space for each person in a lodging. This is a severer requirement than

in New York, and Paris is also in advance of us as regards window area and total minimum area of rooms. In the matter of toilet regulations New York is ahead of Paris, though possibly this gain is offset by the frequency and excellence in Paris of the public comfort stations. Any check that the law's restrictions might impose on building is balanced there by the aid given by the government to building companies in the form of credit, long-time loans, low interest and easy security.

NATIONAL STUDY OF PARKS

For some years, but lately with increasing earnestness, G. A. Parker, of Hartford, has been advocating the national government's systematic study of municipal park systems. Mr. Parker is superintendent of the Hartford parks, but he is so much more than that—such a park census bureau in himself, with a collection of classified and indexed park data not to be equalled anywhere—that park authorities scarcely mention his official position. And he is more than a statistician, for withal he is a man of singularly fine and right sentiment. So it happens that it means something when one says that G. A. Parker, of Hartford, is advocating an innovation. Returning to his theme at the recent convention of the American Association of Park Superintendents, he read a paper which explained why he thinks municipal parks a proper subject of study by the national government. Mr. Parker said: "The indications are that within a generation or so about one-half of the nation's children will be born and brought up under urban conditions and that the city must depend upon its own children to an ever increasing extent to manage its affairs, it becoming impossible for the rural districts to furnish a sufficient number of young men and women for the city's needs, as in the past. It is therefore imperative that city conditions be made such that children city born and bred may have such environments as will enable them to grow into healthy and vigorous men and women, physically, mentally, morally and spiritually, and the function which is to have a most important bearing on this work is the park. The need is great, the result to be accomplished worthy of the nation's best effort, and conditions such that nothing short of a national work can bring it about." Turning to statistics, Mr. Parker noted that \$12,000,000 is now annually expended in park work, and the government's guidance might, he believed,

double the good done by the money expended. The government is already, through the Census Bureau, issuing a quantity of valuable statistics relating to parks. These assemble the simpler facts, such as acreage, ownership, location, and so on. Mr. Parker wants this work supplemented by investigations showing the popular use of parks, the nature of the enjoyment or recreation they offer, their influence, and from such investigations the preparation of comparative studies.

STREET PLAN OF AN IDEAL TOWN

A colonizing scheme, fairly typical in all its vagaries, for establishing a new and ideal town in the far Northwest, makes appeal for consideration on the unexpected ground of its street plan. The descriptive pamphlet that has been sent out shows that the promoter, a Western contractor, has thought and studied on the physical structure of cities; there are many quotations from the authorities on this subject, and the plan evolved and illustrated is a thoroughly interesting one. It is not a little significant that the author of the design, with its many diagonal thoroughfares, its inner and outer circling streets, its focal points at railroad station and civic center, should say that only a few years ago, "when I made my first sketch of an ideal city, I followed the American system of laying out the blocks at right angles." He now realizes that "the rectangular plan has serious defects," and the event may be taken as evidence of the advance of public knowledge as to good city planning. "In my ideal plan," says the promoter in his pamphlet, "eight streets radiate from the center, with the rectangular system as a base, and the long angles and irregular sized blocks give advantageous building sites which do away with the dreary uniformity of the average American cities. They give us one style and Carlsruhe, Germany, gives us another, for she has thirty-two streets radiating from the palace. Neither plan is desirable alone; a combination of the two makes a success, like Washington. But there is yet another improvement to be made, and this time Vienna furnishes us with an illustration of the truth that no land has a monopoly of fine city building. * * * It is an easy matter to arrange for the beauty that pays, even in a small town, if it is done in good time. Half a dozen churches grouped around a square and well set off with architectural and landscape art would furnish a sight worth going miles to see." So the little book rambles

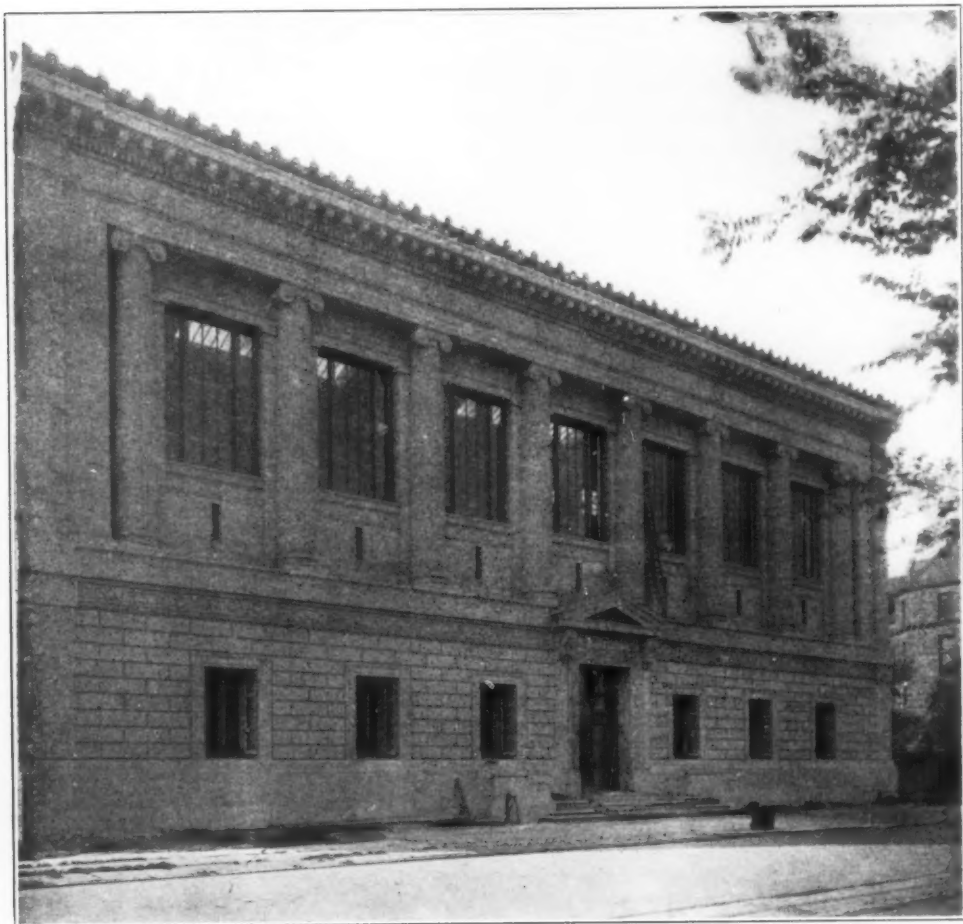
on, with good and foolish ideals strangely mixed. But when one thinks of the "garden cities" in England, that even in Dowlie's Zion the haphazard city plan was scorned, and that promoters arrange to-day for the beauty of the town they would build as well as for ideal social and industrial conditions, and similarly extol it, one begins to realize that "the voice crying in the wilderness" is no longer a correct description of the prophet of better planned cities. He has been heard—a matter of moment to architects.

A BILLBOARD VICTORY

Honolulu newspapers contain an account of a billboard victory by the local improvement club. The story is significant of the wide reach of the advertisement problem and of its identity in character. It is also suggestive of a simple way of handling it. On the Waikiki Road, which leads past the two large shore hotels and to the park and is as yet Honolulu's only boulevard, there was a big Heinz pickle sign. The improvement club notified the local advertising company's agent that it was particularly opposed to signs on this main tourist and scenic road and courteously asked that it be removed. The agent replied that with him the matter was a business proposition only; that the tourist use of the boulevard gave to it a special value for advertising purposes, but that, on the other hand, he recognized—still from a business standpoint—the value of pleasing people, and would take up the matter with the Heinz Company. Several letters, reaching no further than the advertising department, failed to elicit a satisfactory response. The agent then wrote personally to Mr. Heinz, explaining the circumstances. Mr. Heinz at once ordered the sign's removal, and asked the agent publicly to express his regret that it had been offensively placed. Further, he said his company would bear the expense of removal, which was a considerable item, as the sign had to be sawed into sections and then entirely repainted. Another large sign, on a residential street, was removed by the agent, the woman who complained of it paying the expenses of removal; and the agent, seeing the drift of things, removed a third objectionable sign, the last on Waikiki Road, at his own expense. All this being reported, the improvement society gave him a vote of thanks. Now, nobody can believe that the advertising company, or the companies they advertised, lost anything locally by this action; and certainly the Heinz sign is gain-

ing through its removal a publicity it never would have had without a change. This very note is one evidence of that. Happily, the occasion is not the first on which Mr. Heinz—notable offenders as his advertisers are—has shown a deference to justifiable public opinion when personally and courteously appealed to.

private enterprises conducted in its confines? Did you ever stop to calculate the number of large commercial buildings that have been built in the City of New York in the last decade? The number runs into the hundreds, involving many millions of dollars, and speaks loudly of business prosperity. And this enormous growth has made



THE NEW BUILDING OF THE NEW YORK HISTORICAL SOCIETY.

77th Street and Central Park West, New York.

York & Sawyer, Architects.

**HOUSING
NEW YORK
CITY'S
PUBLIC
SERVANTS**

The recent announcement that bids were being received for the erection of the new police headquarters building, calls to mind one of the most wretchedly housed of the city departments. Did it ever occur to you as a citizen of this vast city, to think of the almost endless number of gigantic

itself felt especially in the increased volume of public business, implying increased facilities both in personnel and in space.

And what has the municipal government done to measure up to these new requirements? The answer to this question can be answered in a general way by any intelligent observer in a half hour's walk from South Ferry to City Hall. He will observe that the city's chief executive still holds

forth in the same old building that served the purpose nearly a century ago. The rumor that New York is to have a new city hall has been sprung on the public so many times that they regard it as a joke. Not that no steps have ever been taken in the proper direction, for several competitions have been held for the purpose, but these attempts have always reached a certain stage and then failed, sometimes because of a change of administration, sometimes for other reasons. The fact remains that the old building is still with us. But the old city hall has at least a merit even if it is past serving its purpose. It is one of our show buildings, and even if a successor should at some future time rob it of its function, New Yorkers would be very sorry to see it done away with.

Then there is the old general post office across the park which is not only inadequate for its purpose, but a disgrace to the metropolis of America, being offensive to look at and unsanitary to work in. But while we condemn we should also be just, and show the good with the bad, for there are within a short distance of City Hall Park two splendid new municipal buildings, the Hall of Records, on Chambers Street, and a short distance down Broadway the new Custom House. These two buildings are, however, exceptions, and only a drop in the bucket toward the decent housing of the city's servants, who certainly deserve better accommodations than they now have.

Just traverse the vast territory of the Greater City and look into the various police stations and branch post offices. The police stations are particularly bad from a sanitary point of view, many of them violating almost every requirement of the sanitary code. And these places are continually being renovated, patched up and repaired. That the police department takes little pride in its quarters is the conclusion that one must arrive at when looking into some of these buildings. One might even remark that considering the standard of cleanliness and sanitary order maintained, the present buildings are amply good enough for the purpose. Such conditions certainly cannot make for the elevation of the men that must use them.

The branch post offices are little better, and, if they are better at all, it is only because they are more exposed to observation. Housed in buildings for which the city must pay high rentals, these places often occupy space poorly adapted for public business, and are often dirty and poorly ventilated. The branch post office problem for New

York has yet to be successfully solved. Land values have reached such a point in business and congested parts of the city that the chief concern in such localities is to get as much into as little space as it can possibly be made to contain. In view of these facts it would seem that the European idea of having the whole establishment, with all its appurtenances, stables, quarters for clerks, etc., all incorporated in one scheme, would be unavailable for us, except in the rural parts of the city. It seems a pity, though, that such an obviously good solution of the problem should be denied us for financial reasons, but who will deny that with our customary amount of resource we will yet arrive at an equally good solution?

COLUMBIA UNIVERSITY ARCHITECTURAL DEPARTMENT'S 25TH ANNIVERSARY DINNER On November 17 the Society of Columbia University Architects gave in the library of the University a dinner to commemorate the twenty-fifth anniversary of the founding of the Department of Architecture of Columbia College. A reception was held in the Avery Architectural Library and dinner was served in the great room of the Law Library, both rooms being effectively decorated for the occasion. Wm. R. Ware, Professor Emeritus of the Department of Architecture, the guest of honor, was unable to attend on account of sickness in his family. Mr. D. Everett Waid, President of the Society of Columbia University Architects, was the toastmaster. The first speaker introduced was Seth Low, ex-President of the University. Mr. Low gave an interesting account of the present buildings on Morningside Heights; he told how the late Mr. R. M. Hunt and Messrs. C. C. Haight and Charles F. McKim had been invited to offer suggestions for the layout of the buildings, and how Mr. McKim's scheme had been accepted, embodying, however, the good points incorporated in the schemes of the other two. The second speaker was President Butler, who expressed a kindly appreciation of Mr. Ware's work and an equally genuine recognition of the present *regime*. Sir Purdon Clarke, Director of the Metropolitan Museum of Art, followed with a very interesting comparison between the English and American systems of architectural education. He remarked that the occasion would be impossible in England because there the aspiring architects still receive their training by individual instruction under some master, and there exists in consequence no bond of sympathy among the

students. On the whole, the comparison was decidedly to the advantage of the American system. The next speaker was Dr. Canfield, Librarian of the University, who outlined the history of the present library and concluded with an appreciation of Mr. and Mrs. Avery and an account of their work for the good of architecture in New York City.

Professor Hamlin made the last speech in a very informal manner, which was, indeed, more in the nature of a pleasant talk. It was evident that, while the company was not boisterous, the evening was thoroughly enjoyed by everyone present, and the function could hardly have been held in more appropriate surroundings.

PARKS AS MONEY MAKERS

To the statistics showing the value of park lands to a city an interesting addition has been made. It is in a communication sent to each member of the General Council of Louisville by Gen. John B. Castleman, who is president of the Park Board. He quotes a former city assessor as stating some years ago, after careful investigation, that park development had added \$20,000,000 to the taxable values. Accepting the present rate of assessment (\$1.86), General Castleman finds that the income to the city from this increase is \$372,000 a year. In ten years it comes to \$3,720,000, and in the same period the total outlay for parks was \$2,070,625.83. Thus the municipality realized, in addition to the property it received and the pleasure given to citizens, a net cash profit over all expenditures of \$1,600,000—a big thing for a city the size of Louisville to get in ten years, and a result that may properly encourage park expenditures elsewhere.

THIRTEENTH ANNUAL ARCHI- TECTURAL EXHIBITION OF THE T-SQUARE CLUB

The great national interest attaching annually to the exhibition of paintings held by the Pennsylvania Academy of Fine Arts, created by the fact that the Academy, as the oldest institution of its kind in the country, has a prestige in the artistic community which is second to none, has made it possible for the T-Square Club, in holding its exhibitions in the galleries of the Academy and under its auspices, to arouse in the architectural profession and in the allied arts and trades an interest in the exhibition of this year which renders it perhaps the greatest of its kind ever held in this country.

The management of the T-Square Club has endeavored to give to the exhibition an educational character in the broadest sense of the term. They hope that it will not only attract the profession and those more intimately connected with it, but that it may interest the public generally, to whom the subject matter of the exhibition is perhaps not directly attractive; and their hopes should be realized, for the committee has been very successful in obtaining exhibits bearing on matters of much interest to the public in many different ways. To still further advance their end, the Academy and the T-Square Club have asked the National Society of Mural Painters, National Sculpture Society and the American Society of Landscape Architects to associate themselves in the exhibition, with a view to showing the executed work of the allied arts in connection with the drawings of the architects.

The exhibition comes at a time peculiarly propitious in two ways—first, the great interest which has been aroused the country over in the movement for municipal improvements, both in the way of the opening of great boulevards and the beautifying of these with monumental structures; second, because at this time of great prosperity vast sums are being expended commercially and in the improvement of transit facilities and the housing of government and municipal offices.

In the handling of the exhibition in the galleries the management again has been most fortunate. The grouping is happily such that a visitor may find readily the exhibit bearing on his particular subject.

To the right of the staircase hall are many of the drawings submitted in the recent competition for the Peace Palace of The Hague, held under the auspices of the Carnegie Foundation, together with an interesting collection of photographs of all prize winners in this competition. In this connection the magnificent draftsmanship displayed in the drawings of Messrs. Carrère and Hastings should be particularly noticed. The Shelby Court House, by Messrs. Hale and Rogers; the Wisconsin State Capitol, by Messrs. Peabody and Stearns, and the Washington National Museum, by Messrs. Hornblower and Marshall, are also of great interest.

On the left, at the head of the staircase, the wall space has been devoted to the general subject of municipal improvements, notably to those of Washington, D. C., of the drawings for which there is a very complete collection.

In the three rooms on the east front are grouped three categories of exhibits of very different characters; first, drawings in black

and white of executed work, with working drawings for the same, and in many cases accompanied by photographs showing the work completed.

The drawings of Messrs. McKim, Mead & White of the great New York Terminal of the Pennsylvania Railroad are shown for the first time in this exhibition, and are most interesting. Mr. Henry Hornbostel shows some of his drawings of the Carnegie Institute of Pittsburg, which, as examples of architectural study and draftsmanship, are second to none; while the ecclesiastical work of Messrs. Cram, Goodhue & Ferguson is well worthy of note. Messrs. Carrère & Hastings' delightful drawings for the New National Theatre, in New York, which is being put up by the patrons of art in that city for the benefit of the drama of our country, will be of interest to all. Messrs. D. H. Burnham & Co.'s original sketches for the beautifying of San Francisco, which were made by Mr. Edward Bennett before the earthquake and fire, and from which he made the final drawings, which were destroyed in the fire, will prove of interest to all familiar with the San Francisco city plan and the development of this great improvement.

The central room contains a collection of photographs covering executed work of every sort—from the National Park Bank, of Mr. Donn Barber, and the Indianapolis Postoffice, of Messrs. Rankin, Kellogg & Crane, through the whole gamut of architectural achievement, including country houses of all sizes, university work and many photographs of the treatment of gardens, avenues and gateways in this country and abroad. As matters of particular interest, we should note a photograph of the banking room of the Rochester Trust Company, by Messrs. York & Sawyer; the exterior of Mr. J. P. Morgan's private museum in New York, by Messrs. McKim, Mead & White; a charming country house, by Mr. George Bispham Page; the United States Court House and Postoffice at Marble Head, by Messrs. Peters & Rice, and some delightful views of the buildings at Bryn Mawr College, by Messrs. Cope & Stewardson. We should not leave this room without noting the model of the McKinley Monument, by Messrs. Lord & Hewlett, together with photographs of the executed work and the statues, by Mr. J. Massey Rhind, for the Indianapolis Postoffice.

The third room contains a collection of sketches and photographs of foreign travel, which, in their spontaneity of execution, for the water colors, and in their remarkable selection of subject matter and composition

for the photographs, will prove an inspiration to all who see them.

The drawings in color for work executed or in the course of construction in the gallery following the Washington drawings by Messrs. Charles A. Platt, Wilson Eyre, Brockie and Hastings, Benjamin W. Morris, Cass Gilbert, and many others, are all of interest as showing the care which the American architect gives to the study of his work and the admirable talent of many of them in presenting their conceptions in a manner intelligible to their clients.

There is a whole room devoted to the work of great French architects. M. Chedanne, architect to the Ministry of Foreign Affairs, shows his remarkable drawings made in connection with his study of the Pantheon at Rome. It was he who upset all the theories concerning the construction of this great dome and who established beyond all peradventure that his premises were correct. This set of drawings puts before the observer clearly the result of M. Chedanne's investigations, and, measured by their service to the cause of Roman archaeology, are without question the most interesting drawings ever shown in this country, constituting unquestionably the clue of the exhibition. His other drawings of the restoration of a Roman temple, of the decorations of a Roman house and of his great "Champs Elysée Hotel," in Paris, are other matters of great interest in their several ways.

M. Duquesne shows a set of two drawings, being a comparative study of two Italian municipal palaces, made while he was a resident of the Academy of France at Rome, which, as samples of draftsmanship and in their beauty of coloring, ably display his talent.

M. Lapeyrer shows a series of five drawings of his scheme for a great entrance boulevard to the city of Bordeaux, which are of great interest, as showing that even the great cities of Europe have something left to do in the way of possible improvements and are undertaking them.

The large hall at the Academy is filled with the exhibits of the National Society of Mural Painters, who are much to be congratulated upon the scope of their exhibition. Up to the last moment it was hoped that the mural decorations for the Pennsylvania State Capitol would be available, but the authorities at Harrisburg finally decided that they could not leave the building. There is a whole wall given to the work of Mr. John LaFarge, which is made up of the studies for and of the photographs of completed work. Mr. E. H. Blashfield has another panel, and Mr.

William B. Van Ingen another. The center of the room is occupied by a painting for a ceiling by Mr. Karl Newmann, of great brilliancy of color, while the room is full of charming panels and studies which speak highly for the great advances that are being made in the country in work of this character.

The central rotunda and the gallery adjoining contains the exhibit of the National Sculpture Society, with four great groups from the New York Customs House, by Mr. French; a tombstone, by Mr. Calder; a model of the doorway of the chapel at Annapolis, by Mr. Ernest Flagg, and a model of the Girard Trust Company's new building for the corner of Broad and Chestnut streets, Philadelphia, by Messrs. McKim, Mead & White and Mr. Evans.

The rooms are made more attractive by many panels set in charming vases exhibited by Messrs. Henry A. Dreer, Inc.; H. W. Moon Company and the Andora Nurseries; while there are certain other exhibits of cabinet-work by Mr. John Barber, lighting fixtures by the Sterling Bronze Company, and other work by the decorative trades, which lend an added interest to the exhibition.

It is to be regretted, in fact, that there are not more exhibits of this character from the trades at large, as they add greatly to the practical value of an exhibition of this educational nature, as tending to put before the public the execution of the designs made by the artists. Such work as there is, however, is of a high character, and gives promise of great things in store for the American workers in these lines.

The end of the gallery and the end room are devoted to architectural school work, properly so called; the designs in plan and elevation for all manner of problems which have been proposed and studied in the various schools of the country during the past year. It is an exhibit wholly creditable to the students whose work is shown, and will be very interesting to their fellows and to the public, as showing what is done in the schools of architecture in this country to-day. Opportunities for study of this nature were not to be found here ten years ago. It is owing to the influence of the Ecole des Beaux Arts in Paris and many of our younger architects who have studied abroad and brought

home with them the modern ideas of instruction in architecture in vogue in France that these courses are to be found to-day. It is primarily to the initiative of the Beaux Arts Society of New York and to Frenchmen like Despradelles, of the Boston Institute of Technology; Cret, of the University of Pennsylvania, and to Prevost Hebrard and to the clear-sighted policy of the architectural departments of our colleges that the country is indebted for the great progress made in architectural instruction.

On the whole, the societies connected with this exhibition are greatly to be congratulated upon the result obtained. It is an effort to make it possible for the public to be enlightened on many subjects which have only recently become of importance to us, and it is to be greatly hoped that the public will take advantage of this opportunity to see what the architects and artists of the country are doing for the country.

CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS The next convention of the American Institute of Architects, to be held in Washington City January 7, 8 and 9, 1907, will commemorate the fiftieth anniversary of the Institute, founded in 1857. It is proposed to make this a notable meeting. A bronze memorial tablet, containing the names of the founders of the Institute, will be unveiled in the Octagon, commemorating the occasion. During this meeting the Institute will inaugurate the custom of presenting a gold medal for distinguished merit in architecture. The first medal will be presented to Sir Aston Webb, the architect of the Victoria Memorial, London, who received the gold medal of the Royal Institute of British Architects and knighthood during the past year. This meeting will also be the occasion of a formal banquet, at which will gather those distinguished in the fine arts, prominent government officials, representatives of educational institutions and men of literary fame. As ceremonial and social events will occupy the time of this meeting, no formal papers will be read, but the routine business and commemorative exercises will occupy the time of the delegates.